

PUBLICATION LIST
DR. SHELLEY PERLOVE
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BOOKS, EXHIBITION CATALOGUES:

Co-edited with Dagmar Eichberger. *Visual Typology in Early Modern Europe: Continuity and Expansion*", Brepols, in press.

Co-edited with George Keyes. *Seventeenth-Century Drawings in Midwestern Collections. The Age of Bernini, Rembrandt, and Poussin*. Notre Dame: Notre Dame University Press, 2015

Pursuit of Faith. Etchings by Rembrandt in the Thrivent Financial Collection of Religious Art. Dearborn: University of Michigan-Dearborn, 2010.

Co-authored with Larry Silver. *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*. University Park, PA: Penn State University Press, 2009. Bainton Book Prize; Brown-Weiss Newberry Library Humanities Award; Finalist in CAA Charles Rufus Morey Book Award. Read more here.

Renaissance, Reform, Reflections in the Age of Dürer, Bruegel and Rembrandt. Dearborn, MI: University of Michigan-Dearborn, 1994.

Bernini and the Idealization of Death: Study of the Ludovica Albertoni and the Altieri Chapel. University Park, PA: Penn State University Press, 1990. Gustav Arlst book award

Impressions of Faith: Rembrandt's Biblical Etchings. Dearborn, MI: University of Michigan-Dearborn, 1989.

Piranesi's Views of Rome. Dearborn, MI: University of Michigan-Dearborn, 1986.

ARTICLES, ESSAYS, REVIEWS:

Perlove, Shelley. "Lattanzio Gambara's Frescoes in Parma Cathedral: Typology, Religion, and Politics." In Dagmar Eichberger and Shelley Perlove, eds., *Visual Typology in Early Modern Europe: Continuity and Expansion*", Brepols, in press.

_____. "Narrative, Ornament, and Politics in Maerten van Heemskerck's *Story of Esther (1564)*," in *The Primacy of the Image in Northern European Art: Essays in Honor of Larry Silver*. Edited by Debra Taylor Cashion, Henry Luttikhuisen, and Ashley West (Leiden: Brill, 2017), 433-46.

_____. "Rembrandt and the Bible," 254-265. In *Oxford Encyclopedia of the Bible and the Arts*, edited by Timothy Beal, 2015.

_____. "The Glory of the Last House" (Haggai 2:9): Rembrandt and the Prophets Malachi and Haggai." In 'Imago Exegetica: Visual Images as Exegetical Instruments, 1400-1600', edited by Walter S. Melion, James Clifton, and Michel Weemans. Leiden, the Netherlands: Brill Publications, 2014, 609-31.

_____. "The Ferocious Dragon and the Docile Elephant: the Unleashing of Sin in Rembrandt's Garden of Eden." In *Religion, the Supernatural and Visual Culture in Early Modern Europe*. Turnhout, Belgium: Brepols, 2014.

_____. "Judaism and the Arts in the Early Modern Period: Jewish-Christian Encounters," 44-64. In *A Companion to Renaissance and Baroque Art*, James Saslow and Babette Bohn, eds.. Hoboken, New Jersey: Wiley-Blackwells, 2013.

Perlove, Shelley and Larry Silver. "Rembrandt's Jesus." (Philadelphia: Philadelphia Museum of Art. 2011: 73-105. In *Rembrandt's Faces of Jesus*, exhibition catalogue: Louvre, Philadelphia Museum of Art, Detroit Institute of Arts, 2011 (appeared April 18, 2011 at Louvre).

Perlove, Shelley and Larry Silver. "Rembrandt's Protestant Joseph." Book chapter in *Joseph of Nazaret Through the Centuries*, Joseph F. Chorpenning, ed. (Philadelphia: Saint Joseph's University Press, 2011): 173-212.

Perlove, Shelley. Review of two books: Seymour Slive, *Rembrandt Drawings* and Holm Bevers et al. *Drawings by Rembrandt and his Pupils*, in *Historians of Netherlandish Art Reviews*, 28. no. 1, April 2011, 37-38.

_____. "Judaism and the Arts in the Early Modern Period: Jewish-Christian Encounters." In *A Companion to Renaissance and Baroque Art*, James Saslow and Babette Bohn, eds.. Hoboken, New Jersey: Wiley-Blackwells, (2011), in press.

_____. "The Jerusalem Temple: Rembrandt's Faith and Fantasy," *Faith and Fantasy in the Renaissance: Texts, Images, and Religious Practices*. Edited by Olga Pugliese and Matt Kavalier. Toronto: Centre for Renaissance and Reformation, University of Toronto, (2009): 291-313.

_____. Book reviews of "Marieke de Winkel, *Fashion and Fancy. Dress and Meaning in Rembrandt's Paintings*, and Eric Jan Sluijter, *Rembrandt and the Female Nude*," *Historians of Netherlandish Art Newsletter and Review of Books* (April 2009), vol. 26, no.1, p. 35.

_____ "Rembrandt and the Dutch Catholics," with Larry Silver, *The Canadian Journal Of Netherlandic Studies* (December 2007), 53-71.

_____ Book review of Gary Schwartz's *The Rembrandt Book*, Mirjam Alexander-Knotter's *The Myth of the Jewish Rembrandt*, and Laurence Sigal-Klagsbad's *Rembrandt et la Nouvelle Jérusalem*. *Historians of Netherlandish Art Newsletter*, November 2008.

_____ "Scorched in the Wilderness: A Portrait of the Venetian Rabbi Leone Modena," in *Multi-Cultural Europe and Cultural Exchange*, ed. James Helfers, vol. 12, Turnout, Belgium: Brepols Publications (2005), 49-66.

_____ Book review of Alison McQueen's *The Rise of the Cult of Rembrandt. Reinventing an Old Master in Nineteenth-Century France* and Catherine Scallen's *Rembrandt, Reputation, and the Practice of Connoisseurship*, *Historians of Netherlandish Art Newsletter*, November 2004.

_____ "Identity and Exile in Seventeenth-Century Amsterdam: A Portrait of Menasseh ben Israel by Salom Italia," in *The Low Countries: Crossroads of Cultures*. edited by Ton Broos, Margriet Lacy, and Tom Shannon. Münster, Nodus, (2006), 11-32.

_____ "Ecstasy of St. Teresa: Gianlorenzo Bernini," in *The Encyclopedia of Sculpture*, I, ed. Antonia Boström. New York, London: Fitzroy Dearborn (2003), 158-60.

_____ Book review of Michael Zell's *Reframing Rembrandt*, *Historians of Netherlandish Art Newsletter*, vol. 19, no. 2 (November 2002): 32-35.

_____ "Perceptions of Otherness: Critical Responses to the Jews of Rembrandt's Art and Milieu (1836-1945)," *Dutch Crossing*, vol. 26, (2002), 243-90.

_____ "Power and Religious Authority in Papal Ferrara: Cardinal Serra and Guercino," *Konsthistorisk Tidskrift* (Scandinavian University Press), vol. 67, (1999): 19-30.

_____ "Witnessing the Crucifixion; Rembrandt and Donne." *John Donne Journal*, vol. 17 (Spring 1998): 89-106.

_____ "Awaiting the Messiah; Christians, Jews and Muslims in the Late Work of Rembrandt." *University of Michigan Museums of Art and Archaeology*, vol. 11 (1997): 84-113.

_____ "Templum Christianum: Rembrandt's Jeremiah Lamenting the Destruction of Jerusalem (1630)." *Gazette des Beaux Arts*, vol.126, nr.1523 (November 1995): 159-70.

_____ "Images and Ideas in the Age of Luther and Erasmus." In *Renaissance, Reform, Reflections in the Age of Dürer, Bruegel and Rembrandt*. Dearborn, MI: University of Michigan- Dearborn, 1994, 12-29.

_____ "An Irenic Vision of Utopia: Rembrandt's Triumph of Mordecai and the New Jerusalem." *Zeitschrift für Kunstgeschichte*, vol. 56 (1993): 38-60.

_____ "Guercino's Esther before Ahasuerus and Cardinal Lorenzo Magalotti, Bishop of Ferrara." *Artibus et Historiae*, nr.19 (1989): 133-47.

_____ "Piranesi's Tomb of the Scipios of Le Antichità Romane and Marc Antoine Laugier's Primitive Hut." *Gazette des Beaux Arts*, vol.112 (1989): 115-120.

_____ "Visual Exegesis: Rembrandt's Etchings of the Life of Abraham." In *Images of Faith: Rembrandt's Biblical Etchings*, Dearborn, MI: University of Michigan- Dearborn, (1989): 11-22.

_____ "An Unpublished Medici Gamepiece by Justus Sustermans." *The Burlington Magazine*, vol.131 (1989): 411-414.

_____ "Unearthing the Past: Piranesi's Ruins of Rome," in *Piranesi's Views of Rome*. Dearborn, MI: University of Michigan- Dearborn, 1986: 11-14.

_____ "Androcles and the Lion." In Whitman, Nathan. *Roma Resurgens: Papal Medals in the Age of the Baroque*. Ann Arbor, MI: University of Michigan Museum of Art Press, 1983, 98-99. This book includes a lengthy discussion of the stylistic characteristics and historical context of 172 medals representing the output of 24 papacies.

_____ "Bernini's Androclus and the Lion: a Papal Emblem of Alexandrine Rome." *Zeitschrift für Kunstgeschichte*, vol. 45 (1982): 287-296.

_____ Fifteen essays in Whitman, Nathan. *Papal Medals in the Age of the Baroque*. Ann Arbor, MI: University of Michigan Museum of Art Press, 1981. A sixty-two page handbook of the exhibition (not to be confused with the book published in 1983).

_____ "Dwarf-Performed Entertainment in the Reign of Cosimo II." In *Il Teatro Italiano del Rinascimento*. Edited by de Panizza Lorch, Maristella. Milan: Edizioni di Comunità, 1980, 459-469.

_____ "Callot's Admiral Inghirami Presenting Barbary Prisoners to Ferdinand I." *Bulletin of the Detroit Institute of Arts*, vol.58 (1980): 93-101.

BOOK AWARDS:

Winner of Roland H. Bainton Book Prize for the most outstanding art history book of 2009, Rembrandt's Faith, awarded by Sixteenth Century Society, October 15, 2010.

Winner of Brown-Weiss Humanities Book Award for the most outstanding book in the Humanities in 2009, for Rembrandt's Faith. Church and Temple in the Dutch Golden Age

Finalist for Charles Rufus Morey College Art Association Book Award in 2009, Chicago, for the most outstanding book in art history in any field and any language, February 2009. For Rembrandt's Faith.

Finalist for Gustav Arlt Humanities Book Award, for the book, Bernini and the Idealization of Death: Study of the Ludovica Albertoni and the Alitieri Chapel. University Park, PA: Pennsylvania State University Press, 1990.