

Acknowledgements

This book has been a long time in the making. I received many suggestions and feedback from friends and colleagues over the course of the thirteen years it took me to write it – too many, I am afraid, to thank everybody individually – but I would like to mention a few persons and institutions that have been especially helpful. First of all, I thank the Villa I Tatti for awarding me the best fellowship ever. Françoise and Joe Connors were extraordinarily kind and generous and never complained about the new and unexpected directions of my research. Giovanni Pagliarulo, curator of the Fototeca Berenson, was especially helpful – lo ringrazio tanto. Jan Simane introduced me to the photo archive of the Kunsthistorisches Institut in Florence where I began to collect my images – auch ihm meinen besonderen Dank. Hampshire College indulged my forays into interdisciplinary research and contributed financially to this project. My friend Monika Schmitter shared important archival references with me and told me about a ceiling fresco in Cremona that I would never have found on my own. Patricia Simons provided me with beautiful photos of artworks, as did Helen Hills. Matteo Casini mentioned an early Madonna Lactans to me, which he discovered in a little church in Matera. Brigitte Buettner pointed me to illuminations of Boccaccio's *Famous Women* that proved immensely important to my work. Kenneth Gouwens sent me a most delightful satire about milk relics by Erasmus. Diana Bullen Presciutti, Barbara Orland, Aaron Berman, and Moshe Sluhovsky read earlier drafts of the manuscript and made many useful comments. I am very grateful to them and hope they don't mind that I couldn't implement all of the changes they suggested. Rachel Beckwith helped me identify a mysterious *Roman Charity* I found on a Russian website, as did Gülru Çakmak. Okihito Utamura and Heinrich Kuhn were of invaluable help in translating particularly obscure passages from my Latin sources. Yasmina Foehr-Janssens at the University of Geneva and Vera Cekic at the University of Applied Arts in Vienna gave me the opportunity to present some of my work, as

did the organizers of the Fifth Annual Art History Conference at the American University in Washington. Koenraad Jonckheere and Helmut Puff provided welcome feedback to my presentation at the RSA in Berlin. Juleen Eichinger and Christian Heße assisted me with the copy-editing and layout of this book. Lisa DeCarolis at Hillyer Art Library was always helpful, as was the staff at the Kunsthistorische Bibliothek in Berlin. The many soy lattes I consumed while writing this book at Sip, Northampton Coffee, the Woodstar, the Roost, the Hay Market, and the Esselon Cafe also helped tremendously. Jim shared my enthusiasm and always listened patiently to my latest news about Renaissance lactation imagery. Olivia and Lucia grew up over the course of my obsession with Pero and the nursing Madonna without ever complaining about the bizarre turns our dinner conversations sometimes took. I would like to dedicate this book to them, as well as to the memory of my father.

Northampton, August 2015
Jutta Gisela Sperling