EDITOR'S NOTE

The inaugural issue of *Paragone: Past and Present* marks a long-awaited objective of the scholars who have been gathering around the issues presented by the paragone in the arts since 2012. It was in July of 2012 when the Society for Paragone Studies held its first international conference at the Flint Institute of Arts. Since that time conferences have been held in three countries and with scholars and artists from all walks of artistic studies. The journal is another important step in supporting scholarship in this area.

One of the goals of the Society and journal are to highlight artists who continue to work in ways that are inspired or impacted by the paragone. The first feature in the journal is from Dr. Kathryn Jacobs, who is both a scholar of Early Modern English literature, as well as a poet in her own right. She regularly publishes her creative work in formal poetry. Her poem *At San Giovanni's, Rome* is inspired by a recent trip to Italy and demonstrates the creative connection between words and images. While her poem brings the reader rapidly into the emotions of loss and ritual, the photograph that she provided is meant to help us understand the relationship between text and image, which readers can judge for themselves, might be actually delicately spun in this case.

The article that follows is by Dr. Liana De Girolami Cheney, who has forged a long career as both a scholar of Renaissance and Mannerist art, as well as art of the nineteenth century. Dr. Cheney's article *Jacopo Tintoretto's Female Concert: A Paragone of Musica and Bellezza* helps to situate paragone studies within its most foundational and well-known context, which is artistic competition in Renaissance Italy. Situating Tintoretto's artistic aims within the context of sixteenth-century Venice, Dr. Cheney explores how the painter navigated multiple paragoni in a way that furthered the status of painting while prioritizing beauty and love. By identifying the competition between music and painting, music and nature, and music and the senses, Tintoretto is shown to have orchestrated a series of aesthetic and philosophical relationships that allowed the iconography of love and beauty to become the focus of some of his most famous works. In so doing, Dr. Cheney offers a sophisticated analysis that provides new understandings of Tintoretto's iconography and philosophy of the arts.

Featured as well is Dr. Lisandra Estevez's article *The Spanish Zeuxis: Jusepe de Ribera's Image in Baroque and Modern Poetry and Plays*. Estevez explores how Baroque artists like Ribera were influenced by the ongoing mythologizing of artistic practice after the Renaissance. Though still not considered a liberal art, painting was increasingly esteemed as an intellectual practice,

assisted by the establishment of academies of art and the burgeoning fields of art criticism and art history. The paragone for Ribera is at once with the spectre of the great artists of antiquity, and literary masters in poetry. Estevez situates Ribera in the paragone of the seventeenth century, showing how both ambition and the state of one's field can contribute to competitive practice.

In the article *The Paragone in Anatomical Treatises of the Sixteenth Century*, Dr. Maria Portmann investigates the intermingled paths of science and creative practice in the aftermath of the Renaissance. Portmann considers the nuances of alignment of the senses with specific art forms at this time, such as sight with painting and touch with sculpture. Such comparisons helped to establish a hierarchy of the arts typical of Renaissance art theory and criticism, while contributing to the pre-aesthetic theory era. Portmann offers original perspectives on how anatomical treatises responded to and helped to fuel a paragone between painting and sculpture. Offering an otherwise unexplored examination of a facet of competition between these two art forms, Portmann firmly places the paragone in the trenches of disciplinary rivalry, including that between art and science through a time when art was trying to be a science.

Lastly, Jeffrey Kahan's article *The Comic-Book Industry versus the United States Government* allows readers to consider the fundamentals of artistic debate in the twentieth century, including freedom of speech and freedom of expression. By studying the comic-book industry regulation, and attempts to assign moral value and obligations to artists, Kahan demonstrates that competition in the arts took new forms in the twentieth century, when mass-produced imagery gained a terrifying (for some) level of influence over viewers. His analysis includes examination of primary-source materials in the form of industry policies that were attempted in order to try to bring the comic-book industry into public control. The paragone between private citizen and state, or an art form and its public, is intriguingly explored through issues that remain at the forefront of public discourse about the arts today.

Through these contributions, this first volume of the journal seeks to give a glimpse of the breadth and variety of topics that its authors will consider in this and future work.