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SPECIAL ISSUE FOR *ICONOCRAZIA* 2023

Contributors

1. Jennifer Bates-Ehlert, Salve Regina University jenniferehlert17@gmail.com

Title: Mercury, Medici, and Florence: Deciphering Baccio Baldini's *Children of Mercury*

Abstract: The Roman god Mercury has long had symbolic associations with Florence, Italy. Mercury's role as messenger god and eloquence, cleverness, and associations with commerce and technology make him an apt symbol for Renaissance Florence. Baccio Baldini's engraving *Children of Mercury*, part of his *Children of the Planets* series, firmly proclaims that Florentines are the heirs to Mercury's throne.

Based on the popular astrological motif, the Children of the Planets allotted certain personality types to the planets. People born in the month when a specific world was highest in the sky reflected the traits of that planet's god. Under a canopy of clouds, Baldini's human beings cavort, fight, discuss, etc., in ways influenced by the planet/god. Accompanying text explains the children's traits. Mars' children are warriors, Jupiter's are wise, Saturn's children are melancholy, and so on. Each planet has its type of child. The relationship to astrology is evident.

Freeing the engraving from its well-documented astrological scholarship, this paper focuses on how *The Children of Mercury* (c. 1461), through its depictions of architecture, technology, and symbolism, highlights Florence's achievements and views the city as the true child of Mercury.

Bio: Jennifer Bates Ehlert is a Ph.D. candidate in Salve Regina University's Humanities and Technology program. Her thesis, tentatively titled "Matinee Girls and Their Idols: Art, Theater, and Popular Culture in 19th-Century London," examines the earliest days of fan culture and its relation to Britain's fascination with the classical body. Jennifer's master's thesis *New Sculpture, Visual Culture, and the Role of the Female Gaze in John William Waterhouse's Paintings* won Harvard University's Crite Memorial Prize for outstanding research. Some of her publications include articles in *Paragone: Past and Present*, the *Pre-Raphaelite Society Review*, and *Iconocrazia*, as well as chapters and essays in several books. Jennifer is an adjunct professor at Emmanuel College in Boston, MA.

2. Charles Burroughs, Independent Scholar

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Title: Raphael the Courtier: Questioning an Assumption

Abstract: Raphael's capacity to thrive at court stands out in an age of manners and reflections on manners. His reputation as a perfect courtier has been burnished by his association with Baldassare Castiglione, whose evocation of "the perfect courtier" was one of the most influential books of the Cinquecento and whose portrait by Raphael seems to embody the qualities outlined by Castiglione himself. Castiglione's *Book of the Courtier* may represent a shift to self-conscious reflexivity in a long history of positive and negative writings on courts and courtiers. Nevertheless, it emerged in a culture used to visual representations of court life, from images of Mary as Queen of Heaven to more secular subjects, such as Mantegna's *Camera degli Sposi* or Signorelli's *Court of Pan*. In the *Stanza della Segnatura*, Raphael painted the court of Apollo on Parnassus with attendant beautiful women and talented and eloquent men (also women), as in Castiglione's ideal court. Yet in the *Stanza*, there are indications of Raphael's capacity for sly and witty subversion of the overarching epideictic purpose; in this, too, perhaps, he was a perfect courtier.

Bio: Charles Burroughs, Ph.D., is an art and architectural historian and fervent gardener in Rochester, NY. He retired from Case Western Reserve University, having previously taught at the Binghamton University of SUNY for many years. He has published widely on significant figures of Italian Renaissance visual and material culture, especially on Leon Battista Alberti, Pope Nicholas V, Sandro Botticelli, Michelangelo, Andrea Palladio, and Pope Sixtus V. He has also published on plantation architecture and landscapes in the old and new world and is working on a study of an apparent late turn in Frederick Law Olmsted's landscape design principles.

3. Katherine Powers, California State University, Fullerton

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Title: Affect and Intellect: Fra Serafino Razzi and Singing Laude during the Devotional Ascent

Abstract: This paper will discuss the work of Dominican Fra Serafino Razzi (1531-1611) as an advocate for singing for the devotions. While historians recognize Razzi's critical contribution to the lauda (devotional songs in Italian) in the publication of his *Libro primo delle laudi spirituali* of 1563, less known are Razzi's ideas on the integration of singing within the divine ascent, the intention of laude singing as preparation for the mystic *visio dei*. Razzi was among the "most illustrious Dominicans" in sixteenth-century Italy: a learned theologian with a humanist education, a confessor and preacher with a pastoral approach, and a prolific published author, including sermons and devotional manuals. Music occupied him throughout his long, industrious life: Razzi wrote about music, collected laude, and created new laude via the contrafact process, compiling six books of laude. His ideas echo Augustine, Boethius, Aquinas, and mystic Johannes Tauler. Sources for the paper include Razzi's devotional works, sermons, and annotations to various laude within his lauda collections.

Bio: Katherine Powers, Ph.D., is a Professor of Musicology at California State University, Fullerton. She earned her Ph.D. from the University of California, Santa Barbara, with a dissertation on the spiritual madrigal of counter-reformation Italy, supported by fellowships from the Fulbright Commission and the Kriebel Delmas Foundation for Venetian Studies. Her research areas include music iconography, performance practice, and women's history, on which she has completed two books and several articles. She recently completed a term as director of the School of Music at CSU Fullerton and previously served as the University's director of Graduate Studies.

4. Elena Aloia, Independent Scholar

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Title: Agnolo Bronzino's *Descent of Christ into Limbo*

Abstract: Agnolo Bronzino painted *The Descent of Christ into Limbo* in 1552 for the chapel of Giovanni Zanchini in Santa Croce, Florence. The painter somehow echoes Dante Alighieri, whose works he knew and loved well. In the *Divina Commedia*, the poet, entering the external border of Hell, chants, "Great grief seized on my heart when this I heard,/Because some people of much worthiness/I knew, who in that Limbo were suspended" (*Divina Commedia*, *Inferno*, Canto IV:43-45). He identifies literary personages, among them ancient poets, who, acknowledging as one of them, greet him.

Bronzino represents a humble and triumphant Christ who rescues his believers, whose many portraits resemble Florentines contemporary artists. From the apocryphal Gospel of Nicodemus and considering other current literary sources to the creation of the painting, we try to give a possible iconographic reading of the work. Similar images are compared with Bronzino's one.

Bio: Elena Aloia is an independent researcher in Renaissance art. She received her BA in Conservation of Cultural Heritage and a MA in Art History from the University of Perugia. Aloia attended the School of Specialization in Historical Artistic Heritage of Gubbio. She dealt with Bronzino: the commissioning of Bartolomeo Panciatichi and the *Descent into Hell* in Santa Croce in Florence, a fresco found in a medieval house in Perugia; Luigi Carattoli as director of the Academy of Fine Arts in Perugia. She is the author of *Culture, Faith and Love: Bartolomeo Panciatichi*, in *Agnolo Bronzino: The Muse of Florence* and Luigi Carattoli e i suoi rapporti con l'Accademia di Belle Arti di Perugia in *Bollettino della Deputazione di Storia Patria per l'Umbria*, 2023. Dr. Aloia is employed in the monumental complex of the cathedral of Perugia, is on the board of directors of the Amici Curiosi cultural association, and organizes conferences on Umbrian artistic themes.

5. Lynette M.F. Bosch, State University of New York, GENESEO

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Title: Jacopo Pontormo's San Lorenzo Frescoes: Seeing Through the Turn Of Sight

Abstract: For two hundred years, the frescoes Jacopo Pontormo painted in the Florentine Church of San Lorenzo choir seemed to be among art history's survivors. They survived the

Reformation, the Counter-Reformation, and the dictates on art issued by the Council of Trent, which seemed to condemn them specifically. Long after art turned to earth hues, dimmed colors, dramatic chiaroscuro, and uncompromising realism, their glowing colors must have gleamed, almost reproachfully and certainly tauntingly at worshippers in the small church, promising a heavenly vision, conveyed through luxurious colors, only the most devout could understand as the profoundly spiritual statement Pontormo intended. Still, they eventually fell before to pedestrian a view of spirituality.

At San Lorenzo, in a moment of creative inspiration, Pontormo sought to show the world what the mystics feel when they come into the presence of God. Guided by the texts of the Church, which mark its seasons and cycles into a liturgy of repetitive ritual knowledge and informed by the arguments of his time, Pontormo reached for the understanding that the Church gave to its true seers and mystics, who like Francis of Assisi and St. Teresa of Avila and St. Ignatius Loyola perceived without sight and knew without words what it was to be in the presence of divinity.

Bio: Lynette M.F. Bosch, Ph.D., SUNY Distinguished Professor and Chair, Department of Art History, SUNY Geneseo. Areas of specialization: Spanish and Italian Renaissance and Contemporary Latin American Art. Book Publications: *Mannerism, Spirituality, and Cognition: The Art of Enargeia* (2020); Contributed two chapters too - *Agnolo Bronzino: The Muse of Florence*, Editor, Liana De Girolami Cheney (2014); *Art, Liturgy, and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada*; *Demi: Cuban American Artist* (2019); *Life Streams: The Cuban and American art of Alberto Rey* (2014); *Cuban-American Art in Miami: Exile, Identity and the Neo-Baroque* (2000); *Ernesto Barreda: Contemporary Chilean Artist* (1996).

6. Deborah H. Cibelli, Nicholls State University

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Title: Francesco Salviati's Emblematic Imagery in the Sala dell'Udienza of Florence

Abstract: From 1543-1548, Francesco Salviati painted the fresco cycle depicting the triumph of the ancient Roman hero Marcus Furius Camillus in the Sala dell' Udienza of the Palazzo Vecchio as the civic palace of the Florentine Republic was being transformed into a ducal residence for Cosimo I and his family. This study will focus on the emblematic imagery found in the dado or *basamento* of the audience hall. It will examine the depictions of the river gods in terms of ideas circulating among Salviati's friends and associates, such as Paolo Giovio, who shared an interest in allegorical images and emblems. Salviati used emblems to affirm Medici's hegemony and to promote his career using personalized imagery.

Bio: Deborah Cibelli, Ph.D., is a Professor of Art at Nicholls State University. She received her Ph.D. in art history from the State University of New York at Binghamton. Her research specializes in the history of sixteenth-century art and theory. Her scholarship on Salviati was initiated from a National Endowment for the Arts seminar that focused on ekphrasis at the University of Chicago. Her publications include contributions to *Italian Drawings from the Sixteenth Century: A Corpus of Drawings in Midwestern Collections, published by Brepols and Ekphrasis in the Age of Cervantes*.

7. Brian D. Steele, Texas Tech University
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Title: Titian's Late *St. Sebastian*: Pestilence, Piety, Ineffable Emotion

Abstract: Titian's *St. Sebastian* (c. 1570-75) warrants sustained examination given that the artist elected to formulate a distinctive presentation mode vis-à-vis his previous versions of the subject and sufficiently finished principal portions of the image to establish essential concepts. David Rosand has elucidated the image's paragone with antique sculpture; I expand investigation regarding heroic characterization, an allusion to Apollonian beauty, and variations on sculptural prototypes by comparing with iconographic examples and textual accounts of the saint. In particular, the saint's striding stance intimates a narrative prolepsis that mitigates static representation as a bound martyr and amplifies resonant thematic conceits; close reading, in turn, facilitates scrutinizing period conceptions within contexts of Sebastian as plague saint, Venetian political circumstances, and Christ-like sacrifice.

Non-finito handling implies the artist's immersion in representing this St. Sebastian, who presents an evolving image of the righteous character that, heedless of physicality, actively pursues things of greater glory. St. Sebastian incorporated implications of the divine origin attributed to the plague but evolved into a magnanimous exemplar of faith in redemption through Titian's practice of inhabiting all emotions depicted.

Bio: Brian D. Steele, Ph.D., is Professor Emeritus of Art History, now retired from the School of Art at Texas Tech University. His research focuses on 16th-century Venice: recent investigation of works by Giovanni Bellini, Andrea Mantegna, Titian, and Paolo Veronese engages issues of iconography, site, function, and viewer reception. He has presented papers at meetings of the College Art Association, Renaissance Society of America, Sixteenth Century Studies and Conference, South-Central Renaissance Conference, and New College Conference on Medieval & Renaissance Studies. He has authored essays in *The Early Modern Child in Art and History* (edited by Matthew Knox Averett), *Iconocrazia, Paragone Past and Present*, *Studies in Iconography*, the *Sixteenth Century Journal*, and *Source: Notes in the History of Art*.

8. Tina Waldeier Bizzarro, Villanova University
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Title: Horses on a Sacred Journey: Scicli's *Cavalcata di San Giuseppe*

Abstract: The feast of the father is celebrated every year throughout Sicily on the onomasticon or namesake of St. Joseph, beloved of Italy, on the 19th of March. In the small village of Scicli, situated on a vast plain in southeast Sicily's *Provincia di Ragusa*, a grandiose and spectacular cavalcade marks and ceremonials St. Joseph's Day conjoined with the feast of the "Flight into Egypt." To unravel and understand the intricate ritual, cultural, and religious layers of this blended festival, we will examine the structure and dramaturgy of this cavalcade, with specific attention to the role of these holy beasts as they are ritually transformed into agents of the sacred drama of protection and flight. The horses are caparisoned with saddlecloths woven of thousands of flowers, tintinnabulating belled necklaces, and elaborate and regal feathered

headresses of about 4 feet high--all hand-made weeks before by the townspeople. Their sumptuous regalia mark them as the *dramatis personae* of this elaborate and ostentatious ceremony. This paper will illuminate the steps in this ritual parade and some of the long historical relationships between man and beast in Sicily's quasi-liturgical ceremonies.

Bio: Tina Waldeier Bizzarro, Ph.D., a Phi Beta Kappa scholar, first became interested in the ritual and sacred panoply of Sicilian *feste* or saints' festivals after spending six months as a Fulbright Scholar in Sicily (2006). Her love of Sicilian visual and ritual culture led her to establish a Summer Studies program in Messina, Sicily (2000-07), the first of its kind, through Villanova University. She has widely published articles about the *edicole* or roadside shrines of Sicily, which form part of the architectural framework of many segments of Sicilian *feste*, and which include the subject of her upcoming book, "Wayside Warriors: The Roadside Shrines of Sicily." Trained as a medievalist at Bryn Mawr College, where she earned her Ph.D., Professor Bizzarro has also devoted her career to the study of Romanesque architecture, the subject of a ground-breaking book with Cambridge University Press, *Romanesque Architectural Criticism: A Prehistory*, as well as many articles on Romanesque revival and Neomedievalism.

9. Liana De Girolami Cheney, Independent Scholar

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Title: *Josepha em Obidos: Holy Family and Sacrificial Lamb: Emblematic Devotions*

Abstract: The Portuguese Baroque painter Josefa Figueira de Ayala D'Óbidos (1630–1684) is known by several last names, but she signed her paintings as *Josepha em Obidos*. This study considers two aspects about this artist: 1) a brief history of her life and career; and 2) an iconographical investigation of religious paintings—the Lisbon *Holy Family* and the Baltimore *Agnus Dei*. In these two works, Josefa embraced the Counter-Reformation spiritual reforms and displayed the Baroque style with visualization of nature's physical and spiritual realms. Her images appealed to the viewers' senses for their chromatic beauty and decorative pageantry, and their inherited conceits, with implied emblematic and mystical symbolism, exalted the viewers' spirits. Thus, Josefa created devotional paintings that touched the heart and moved the viewer's soul.

Bio: Liana De Girolami Cheney, Ph.D., is A Professor of Art History emerita from UMASS Lowell. She has authored and coauthor several books and articles on Italian Renaissance, Mannerism, and Women's Art, notably, *The Homes of Giorgio Vasari* (English and Italian) *Giorgio Vasari's Teachers: Sacred and Profane Art*; *Giorgio Vasari's Prefaces: Art and Theory*; *Giuseppe Arcimboldo: Magical Paintings* (translation in French and German); *Agnolo Bronzino: The Florentine Muse*; *Readings in Italian Mannerism I and II*; *Self-Portraits by Women Painters*; *Women Artists: "The Most Excellent Women Artists"*; *Lavinia Fontana: Mythological Images: Art, Beauty, and Wisdom*; and *Barbara Longhi of Ravenna: Art, Grace, and Piety*.

10. Janis Bell, Independent Scholar

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Title: Jean-Étienne Liotard's "*regles de la peinture*" and Explorations of Color in Pictorial Space

Abstract: Jean-Étienne Liotard (Geneva 1702 – 1789) was renowned for his pastel portraits throughout Europe, but in his late years, he painted still lifes like *Tea Set* in the J. Paul Getty Museum (Los Angeles) c. 1781-83. His short treatise, *Traité des principes et des règles de la peinture*, was penned in these years and sheds light on the shifting viewpoints that characterize his depiction, which departs from the strict, one-point perspective taught in art academies. The discussion will focus on the deliberateness of this departure as an exploration of the role of color and light in creating pictorial space, demonstrating principles that he articulated in his treatise.

Bio: Janis Bell, Ph.D., is an independent researcher focused on early modern European painting and art theory. She has worked on Matteo Zaccolini's theory of color perspective and his principal source, Leonardo da Vinci, contributing as co-editor to a two-volume study, "The Fabrication of Leonardo's *Trattato della pittura* (Paris 1651)" and has recently completed an edition of Zaccolini's *Prospettiva del colore*. She has also published journal articles and book chapters on color theory and practice in Leonardo, Raphael, Caravaggio, Domenichino, and Poussin. Her most recent work is an edited volume, *Designed to Impress: Guido Mazenta's Plans for the Entry of Gregoria of Austria into Milan (1597)*, due in the fall of 2023.