



RSA ATSAH ONLINE November 30 – December 3, 2022 ONLINE

Session: ATSAH affiliated Society of RSA

Session Title: Artistic and Emblematic Transitions in Sacred Imagery: The reception of virtues

Session Abstract: The focus of this session is to consider physical and metaphysical transitions in sacred and profane art of Italian culture. This session further explores emblematic changes or modifications in the reception of virtues audience halls and private chapels.

Organizer: Liana De Girolami Cheney, University of Bari, Italy, President of ATSAH
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Bio: Liana De Girolami Cheney, Professor of Art History emerita from UMASS Lowell. She has written several books on Italian Renaissance, Mannerism, and Women's Art, notably, *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*; *Self-Portraits by Women Painters*; and *Lavinia Fontana: Mythological Image*. Her article on "Leonardo da Vinci's Annunciation: The Holy Spirit," in *Artibus et Historiae* (2011), 1-16, received an Award for Excellence in Scholarly Research and Publication from SECAC in 2013. Her forthcoming book is on *Barbara Longhi of Ravenna (1555–1638)*.

Chair: Tina Waldeier Bizzaro, Villanova University & Rosemont College
Tina Waldeier Bizzarro <la.basquaise@gmail.com>

Bio: Tina Waldeier Bizzarro is an emerita Professor of History of Art and former Chair of the Department of History of Art at Rosemont College in Pennsylvania. She presently teaches at Villanova University in the Irish Studies Program and in the Studio Art Department as an Iconographer. She is a medievalist by training, having earned her PhD at Bryn Mawr College researching attitudes toward the medieval from the twelfth century through the nineteenth. Her publications are on the history of the reception of medieval architecture throughout Western Europe (*Romanesque Architectural Criticism: A Prehistory*, Cambridge University Press, 1992) and the revival of the Romanesque in the nineteenth century (" 'The Scattered Limbs of the Giant:' Recollecting Medieval Architectural Revivals," in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, (Blackwell, 2020).

Speaker 1: Deborah Cibelli, Nicholls State University
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Title: Francesco Salviati's Emblematic Imagery

Abstract: From 1543-1545, 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 within the iconographic program of the audience hall. It will explore the significant role emblems had for the artist, the patron, and for the citizens of Florence.

Bio: Deborah Cibelli is a professor of Art at Nicholls State University. She received her PhD in art history from the State University of New York at Binghamton. Her research has on Salvati was initiated during a National Endowment for the Arts seminar that focused on ekphrasis held 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*.

Speaker 2: Elena Aloia, Independent Scholar, Italy
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Title: Girolamo Danti's *The Madonna and Child with Saints Joseph and Claudius*: A look at Perugian Mannerism.

Abstract: The canvas, preserved in the Capitular Museum of Perugia and dated around 1573, was commissioned for the church of San Claudio by the guild of stonecutters and carpenters and is attributed to Girolamo, the youngest member of the Danti family. Thanks to the more famous brothers Vincenzo, a sculptor, and Ignazio, a mathematician, he could have come into contact with the Roman and Florentine environment; moreover, in Perugia, he must have seen the works painted by Giorgio Vasari in the basilica of San Pietro in 1566. The painting in question is evidence of how Mannerism is received in the city and how the artistic sphere, after the complex political events of Perugia in the fifth decade of the century, was lively and attentive to the turmoil taking place in the major centers of the Peninsula.

Bio: Elena Aloia is an independent researcher in Renaissance Umbrian art. She received her bd in Conservation of Cultural Heritage and a MA in Art History from University of Perugia. Aloia attended the School of Specialization in Historical Artistic Heritage of Gubbio. She dealt with Bronzino: the commissioning of Bartolomeo Panciatichi, the Descent into Hell in Santa Croce in Florence by the same author; 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*. 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.

Speaker 3. Liana De Girolami Cheney, University of Bari, Italy, President of ATSAH
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Title: Giorgio Vasari's Putti in the *Madonna of the Rosary*: Emblems of Love

Abstract: In 1569, Giorgio Vasari (1511–74) completed a painting of the *Madonna of the Rosary* for the private chapel of the Capponi family in the church of Santa Maria Novella in Florence. In his *Ricordanze* (Book of Records), Vasari explained the commission as well as documenting the assistance of his Florentine pupil, Jacopo Zucchi (1541–90), in the completion of this painting. This essay discusses Vasari's design of putti with roses for the altarpiece of the *Madonna of the Rosary* and its emblematic symbolism of love.

Bio: Liana De Girolami Cheney, Professor of Art History emerita from UMASS Lowell. She has written several books on Italian Renaissance, Mannerism, and Women's Art, notably, *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*; *Self-Portraits by Women Painters*; and *Lavinia Fontana: Mythological Image*. Her article on "Leonardo da Vinci's

Annunciation: The Holy Spirit," in *Artibus et Historiae* (2011), 1-16, received an Award for Excellence in Scholarly Research and Publication from SECAC in 2013. Her forthcoming book is on *Barbara Longhi of Ravenna (1555–1638)*.

Speaker 4. Donato Mansueto, Independent Scholar, Italy
Donato mansueto <mansud@hotmail.com>

Title: *Losing one's head. Iconography of fortitudo in Sixteenth- and Seventeenth-century Europe*

Abstract: Starting from the biblical image of Judith beheading Holofernes, this paper explores the iconography of *fortitudo* in sixteenth- and seventeenth-century emblems and its connections with the representation of other cardinal virtues. In particular, in the context of a discussion of the relationships between discourse on virtues and political power in the ages of reason of state and absolute monarchies, the analysis will focus on the subtle line separating the act of beheading vices from the risk of 'losing one's mind'.

Bio: Donato Mansueto is an independent scholar, specialist in emblem literature, formerly honorary research fellow at the Centre for Emblem Studies (Glasgow), research fellow at the University of Bari and lecturer in Italian literature at the Università della Calabria. His current research activities, crossing the borders of literary, political and semiotic studies, centre upon the relationship between Italian emblems and their political context, with particular attention to the role and functions of emblems and impresse in the self-representation of cultural élites and in the communication between populations and institutions. Interested in the application of information technologies to humanities scholarship, he has been principal investigator in a EU funded project on Italian emblem books digitization. He is author and editor of works on emblems, G. Bruno, G. B. Vico, rhetorics and political communication.