

**ICONOCRAZIA special issue is dedicated to the memory of Sarah Jordan Lippert  
(1975–2019)**



Sara Jordan Lippert, PhD (1975-2019), was an Associate Professor of Art History at the University of Michigan-Flint. She was a specialist in British and European Late Eighteenth to late Nineteenth-century Art, and her research also extended into French and Italian Renaissance and Baroque Art and Paragone (Inter-Arts Rivalry) studies. Dr. Lippert was Director of the Society for Paragone Studies, affiliated with the Flint Institute of Arts, and was Editor-in-chief for the academic journal *Paragone: Past and Present*, published by the Society for Paragone Studies, in collaboration with the Flint Institute of Arts, (published by Brill). She was a gifted and prolific author of several ground-breaking books as well as innumerable articles in journals and exhibitions catalogues. She also contributed extensively to international conferences and public lectures. Her publications investigated aspects of the work of Nineteenth-century French artists including Jean-Léon Gérôme, Ingres, Girodet, Canova, Gustave Moreau, Burne-Jones and Gotthold Ephraim Lessing. She also published on more general topics including stained glass of the Belle Époque, Popular Illustration from 1750-1900, and artistic perceptions of the Middle Ages in the Nineteenth Century. Dr. Lippert was also guest curator of the exhibition “Fantasy, Fiction, and Fact in Popular Illustration: 1750-1900,” held at the Flint Institute of Arts, Flint, Michigan, USA, May 3rd to Aug.

3rd, 2014 and the exhibition “Rhythms and Experiences: Everyday Life in 19th-century Japanese Prints,” held at the Flint Institute of Arts, Flint, Michigan, USA, Jan. 13 to Apr. 15, 2018. Her presentations at symposia and conferences were wide-ranging and extensive and included papers on Crivelli, Quattrocento art, Sieneese mysticism, Darwin, Lombroso, and Beardsley, Giovanni Antonio Bazzi as well as 16th-Century Mannerism, English Illustrators, French Renaissance Portrayals of Diana and the Stag and Franciscan Legacies in an Era of Secularism, amongst many others.

She was the director of Art History in the Visual Arts Department. She mentored and supervised art history majors and minors as well as advising students in the programs of master’s in arts administration and Women's and Gender Studies. She held a Ph.D. in art history from The Pennsylvania State University, and had been recipient of a Samuel H. Kress Travel Fellowship in the History of Art and the fellowship of the Social Sciences and Humanities Research Council of Canada.

These academic essays are in her memory, honoring a fine, young scholar. The scholarship and scope ranges from the art of Italian Renaissance to American and British nineteenth-century art, paralleling the art historical interests and studies of our Sarah!

The essays construct *paragoni* in the visual arts, that is, sacred versus profane art, connoisseurship versus iconography, visual arts versus politics; poetry versus painting, music versus painting, drawing versus painting, and standing sculpture versus reliefs

The essays of Levin and Longworth focus on the art and patronage of Early Renaissance art, as the Compagnia della Misericordia and Lombard funerary art. While Bizzaro addresses to traditional honorific celebrations. The studies of Bosh, Burroughs, Cibelli, Passignat, Steele, and Vai centered around the Italian art of Cinquecento and Early Seicento, focusing on archival and iconographic aspects as well as *paragoni* between painting and sculpture, text and image in the art of Michelangelo, Fontana, Gherardi, Raphael, and Vasari. Moving ahead in the centuries, Bently and Cheney observed literary and visual significations in the paintings of Pre-Raphaelite painters as Rosetti and Burne-Jones. Ricci’s presents an intriguing *paragoni* between painting and sculpture in the US Capitol during the nineteenth century.

We writers are grateful for the visual assistance to and collaborations of private and public collections, galleries, museums, municipal and universities’ libraries, private collectors, as well as commercial and non-profit visual resources who have contributed to the publication of our

illustrations and archival data. We are especially grateful to our *indefatigable* editor Dr. Juleen Eichinger.

The contributors express a special gratitude to Dr. Giuseppe Cascione, Professor of Political Sciences, at the Università di Aldo Moro in Bari, and Editor of *Iconocrazia*, for this special invitation.

*Liana De Girolami Cheney and Brendan Cole, 2020*

## Select Bibliography of the publications by Sarah Lippert

### Books

*The Paragone in Nineteenth-Century Art* (Routledge & Taylor and Francis, UK, 2018)

*Imagery of Travel: Visions and Voyages, Real and Imagined* (Routledge & Taylor and Francis, UK, 2018)

*Space and Time in Artistic Practice and Aesthetics: Gotthold Ephraim Lessing's Legacy*, I.B. Tauris, UK, 2017)

### Journal Articles and Essays

"Venus's Double: Similitude and Reflections in the Work of "Burne-Jones," ed. Mary Edwards, Duples: Doubles in Art (Milwaukee, WI: McFarland Publishers), 2019

"Ingres's Napoleon Enthroned: A Reconsideration of its Objectives," published in *Selected Papers of the Consortium on the Revolutionary Era, 1750-1850*, eds. Alex Mikaberidze, Carol Harrison, and Bill Olejniczak, 2018

"The Iconography of Girodet's *Endymion* during the French Revolution," published in *Romantic Reports: New Essays on Romanticism across Disciplines*, eds. Larry Peers and Christopher R. Clason, by Camden House (USA), 2017

"Sacred to Aesthetic: Stained Glass of the Belle Époque" *Radiance and Symbolism in Modern Stained Glass: European and American Innovations and Aesthetic Interrelations in Material Culture*, ed. Liana Cheney. Cambridge Scholar's Publishing, 2016

"Canova's Perseus as Emblem of Italy," *Iconocrazia* 10, 2016, online

"Salomé to Medusa by Way of Narcissus," in *Artibus et Historiae*, 2014

- “Jean-Léon Gérôme and Polychrome Sculpture,” in *Dix-Neuf. The Paragone in Nineteenth-Century Art* 2014;
- “Mind over Matter: Levitation and the Defiance of Nature in Late Nineteenth-Century Painting” in *Gravity in Art: Essays on Weight and Weightlessness*, eds. Elizabeth Bailey and Mary Edwards with Mc Farland and Company Inc., 2012
- “Gustave Moreau’s Dying Poets: A Message to the Art Critic,” eds. Corrado Federico, Leslie Boldt-Irons, and Ernesto Virgulti, *Images and Imagery: Frames, Borders, Limits--Interdisciplinary Perspectives* (New York: Peter Lang Publishing, 2005)
- “The Answer may be Found in the Middle Ages: A Look at Some Artistic Perceptions of the Middle Ages in the Nineteenth Century,” ed. Christopher Beall, *Millennium, Madness, and Mayhem: Eschatology East and West* (Warren Center, PA: Shangri-La Publications), 2002
- “The Answer may be Found in the Middle Ages: A Look at Some Artistic Perceptions of the Middle Ages in the Nineteenth Century,” published by Shangri-La Publications, Warren Center, Pennsylvania, in *Millennium, Madness, and Mayhem: Eschatology East and West*, ed. Christopher Beall, 2002

## Abstracts from the collaborators

### 1. William R. Levin, Centre College (emeritus)

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**Title:** “Sepellire imorti poueri et miserabili”:

La Settima opera di carità e la Misericordia fiorentina nei suoi primi anni di formazione

**Abstract:** L’*Allegoria della Misericordia*, un affresco del 1342 dentro la sede della compagnia fiorentina della Misericordia, proclama con particolari pittorici e iscrizioni l’impegno dei suoi membri, guidato dalle Sei Opere di Misericordia dal vangelo di Matteo e confermato da documenti archivistici, di aiutare loro stessi e anche i poveri bisognosi della comunità. Quel passaggio biblico assicurò i confratelli che in quella maniera potevano raggiungere Paradiso. L’*Allegoria* include anche, e persino enfatizza, una settima opera, il seppellimento dei morti. Basata su alcuni brani del libro apocrifo di Tobia, teologi del tardo medioevo la attribuiscono uno stato uguale alle sei opere canoniche, e infatti, la venerazione della Misericordia per Tobia, documentata dal quattordicesimo secolo, accanto ad altre annotazioni e leggende dell’epoca, editti ecclesiastici, e provvisori del governo, insieme indicano la posizione centrale del seppellimento dei morti alla missione filantropica della confraternita, soprattutto durante periodi di epidemie. Inoltre, altre opere d’arte eseguite per la Misericordia convalidano questo fatto.

**Bio:** William R. Levin, specialista in arte italiana del tardo medioevo e del rinascimento, è professore emeritus di storia dell'arte a Centre College in Danville, Kentucky, U.S.A., dove dal 1986 al 2010, dopo aver insegnato altrove per periodi più brevi, fu l'unico storico dell'arte e dove insegnò tutta la cronologia d'arte occidentale. Nel 1970 lui ha ricevuto il suo baccalaureato (B.A.) con lode (Società Phi Beta Kappa) in storia europea dall'Università Northwestern e il suo maestro (M.A.) e dottorato (Ph.D.) in storia dell'arte dall'Università del Michigan nel 1973 e 1983, rispettivamente. Adesso in pensione, Dott. Levin continua a tenere conferenze, fare ricerche, e pubblicare principalmente sul concetto della carità nell'arte, nella storia, e nella letteratura, sulla pratica delle opere di carità, e sul patrimonio artistico delle organizzazioni filantropiche nell'Italia tardo-medievale e rinascimentale, con enfasi sulla Compagnia della Misericordia di Firenze. Lui considera le immagini di amore del prossimo come espressioni importanti dei profondi cambiamenti sociali che hanno attraversato l'Europa Occidentale durante il periodo storico della sua specializzazione.

## **2. Émilie PASSIGNAT, University of Florence**

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**Title:** *Amicizia, arte e politica nella biografia del Doceno*

**Abstract:** Ricordare Sarah adottando il tema del rapporto tra arte e politica può contenere per abbinamento non del tutto incongruo anche una componente essenziale alla vita umana qual è l'amicizia. E stando ai casi di cui proprio con Sarah ho avuto modo di scambiare, vorrei soffermarmi su un aspetto dell'opera magna vasariana, *Le vite*, non ancora indagato, attorno alla profonda amicizia che legava l'autore ad uno dei suoi più stretti collaboratori, Cristofano Gherardi, detto il Doceno. Gli studiosi hanno certo da tempo tentato di ricostruire la personalità artistica del pittore biturgense, valutando quanto e in che modo fosse riuscito a raggiungere una propria autonomia all'interno della cerchia vasariana. Ma oltre l'approccio attribuzionistico, gli studi sul Gherardi, tra gli ultimi dei quali i saggi di Liana Cheney, hanno anche accolto appieno il senso del consolidato binomio Vasari-Gherardi e analizzato i felici esiti della fruttuosa collaborazione tra i due uomini. Tale legame si ripercuote nella stesura delle *Vite*, in cui la biografia del Gherardi diventa luogo preposto al completamento dell'autobiografia vasariana. Amicizia, arte e politica sono gli argomenti che spiccano nella *Vita* del Gherardi su cui ancora riflettere, soprattutto nella loro interconnessione. Si tratterà in particolare di commentare la delicata operazione di difesa attuata dall'autore per raccontare l'impegno politico dell'amico, coinvolto tra i ribelli antimedicei nei fatti di Borgo San Sepolcro nel 1537.

**Bio:** Émilie Passignant received her PhD in art history from the University of Pisa, Italy. She has published numerous articles on Italian Mannerism and culture, including the prestigious journals *Les Cahiers d'Histoire de l'Art* (2005) and *Histoire de l'art* (2009), covering a range of topics such as *Le vol de Mercure: résurgences du Mercure de Jean de Bologne sous la Révolution et l'Empire* and *Le Paradoxe de la Manière: la sculpture maniériste dans les écrits sur l'art en France, au XVIIIe siècle*. Her present research focuses on the historiography of Giorgio Vasari's *I Ragionamenti* and the Palazzo Vecchio in Florence, with several publications on *Vasari e I Ragionamenti in Palazzo Vecchio* (91-92, 2007) and *Cosimo I, Vasari, Palazzo Vecchio e la censura ecclesiastica* (98, 2009) in *Ricerche di Storia dell'arte*. Presently, she is collaborating with Antonio Pinelli's *Le Ragioni della Bellezza* on a Cinquecento compendium of art. She also collaborated on research and teaching programs with various Italian and French universities. **She is currently adjunct professor at the University of Florence. ???**

## **1. Ellen Longsworth, Merrimack College**

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**Title:** The Remarkable Tomb of Abbot Meli

**Abstract:** In March of 1478 (1479 by our calendar), Antonio Meli, abbot of the Cremonese church of San Lorenzo, contracted with Giovanni Antonio Piatti for a memorial dedicated to the four martyred saints whose bones had been housed at San Lorenzo since the eleventh or twelfth century, and which remains the Abbot intended to enshrine along with his own in an imposing double sepulcher. Meli's remarkable tomb stood in the family chapel, constructed by the Abbot to house the sepulcher, until the 1798 suppression of San Lorenzo and the subsequent dispersal of the tomb. This article outlines a nominal reconstruction of the monument, a discussion of its unprecedented nature, and a fresh scrutiny of several of the sculptures from the tomb now in Milan, Philadelphia, and Sarasota, Florida.

**Bio:** Dr. Ellen L. Longworth, Professor of Art History, Department of Visual & Performing Arts, Merrimack College, North Andover, Massachusetts (36 years); former Department Chair. She received a B.A. Mount Holyoke College; M.A. The University of Chicago; PhD Boston University. Her research interests and publications are on 15<sup>th</sup>-16<sup>th</sup> century Lombard funerary sculpture and terracotta devotional groups; Michelangelo's Bologna sculptures.

## **2 . Brian D. Steele, Texas Tech University**

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**Title:** Open Secrets: Allah's Presence in Mantegna's *S. Zeno Altarpiece*

**Abstract:** Andrea Mantegna's pseudo-Arabic and Pseudo-Kufic motifs, like those of other Italian painters, are usually said to have no meaning other than to evoke an association with the geographical region of Early Christianity. However, several anomalous factors related to Mantegna's *San Zeno Altarpiece* (1456-60), commissioned by Gregorio Correr, intimate a studied usage of Pseudo-Kufic in so far as Allah's name is clearly depicted. I examine specific visual elements within the context of the Fall of Constantinople (1453), increased trade in 'Turkish' carpets during the second half of the century, Ludovico Trevisan's naval service against the Ottomans (1456-59), Correr's and Jacopo Marcello's interests within Paduan humanist circles, and the Council of Mantua (1459-60), at which Pope Pius II lobbied for a crusade to re-establish Byzantium as both ancient and second Rome under the aegis of the papacy. Important factors include the presence of Arabic-style book-bindings, a carpet-border larger than those ordinarily woven on 'small-pattern Holbein' rugs, the repetition of 'Allah' within the border, and Mantegna's characterization of Constantinople under Muslim rule as an external setting which occur in the *Agony in the Garden* and the *Crucifixion*. Mantegna painted the altarpiece during the last years when carpets, owing to their rarity, could carry symbolic meaning rather than functioning simply as reference to luxury items; and he created it for a clientele profoundly engaged with an increasingly powerful Ottoman empire. This elite circle possessed the knowledge to appreciate imagery that establishes a succession of faiths culminating in resurgent Christianity.

**Bio:** Brian Steele is associate professor of art history at Texas Tech University, associate dean in the Talkington College of Visual & Performing Arts, and director of its Fine Arts Doctoral Program. His research focuses on 16<sup>th</sup>-century Venice: recent investigation of works by Giovanni Bellini, Titian, and Paolo Veronese engages issues of iconography, site, function, and viewer reception. Publications include "*Clarissa Strozzi: Titian's Portrait of the Bride as Young Girl*," in *The Early Modern Child in Art and History* (2015) and "The Politics of Representation: Paolo Veronese, Benedetto da Mantova, the *Wedding at Cana* for S. Giorgio Maggiore," *Iconocrazia* 10 (2016); and "Force Constrained: Hercules in Sixteenth-Century Venice," *Iconocrazia* 13 (2018).

## **3. Charles Burroughs, SUNY Geneseo**

Charles Burroughs <burroughs@geneseo.edu>

**Title:** Near and Far, Intimate and Public: Horace on Looking at Paintings

**Abstract:** This paper will address Horace's famous comparison of painting and poetry *ut pictura poesis* with a focus on the succeeding remarks: "This painting will affect you more if you stand close to it, and this one if you are further away. This painting loves the dark (*obscurum*), but another, not afraid of the critic's sharp judgment, prefers to be seen in the light." Different modes of reception, then, are requisite both when reading text or viewing images; in particular some images require a viewer to be close, others at a distance. Horace's term *obscurum* for the appropriate viewing conditions for some paintings is odd, though the Latin term can mean "obscured," rather than "obscure." This paper will discuss implications of Horace's extended *paragone* of reading and viewing, with a review of how the contrast of a more intimate and a public rhetorical style might have played out in artistic practice.

**Bio:** Charles Burroughs retired in 2014 as Smith Professor of Humanities in the departments of Classics and Art History at Case Western Reserve University; currently he teaches part-time in the Art History Department at SUNY Geneseo. His major publications include *From Signs to Design: Environmental Process and Reform in Early Renaissance Rome* (MIT Press, 1990) and *The Italian Renaissance Palace Façade* (Cambridge University Press, 2002 and 2009), as well as articles on Alberti, Michelangelo, Serlio, Pope Sixtus V, and Botticelli, about whom he is writing a book. He has also published on historic landscapes in the Americas, and an article on Alexander Hamilton's house is in the press.

#### **4. Lynette M.F. Bosch, SUNY Geneseo**

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**Title:** Michelangelo's *Pietà* and *Christ and the Samaritan Woman* for Vittoria Colonna

**Abstract:** Michelangelo's *Christ on the Cross*, *Pietà* and *Christ and the Samaritan Woman* were created for Vittoria Colonna, during her stay in Rome, from 1538 to 1541. They were created during a time when Colonna's spiritual development was being guided by Fra Ambrogio Catarino Politi, one of Pope Paul III's preachers and a strict orthodox theologian, who specialized in St. Paul. The works Michelangelo created for Colonna are linked to the Roman Liturgy of Easter and are dated to 1539-1540, the year when Politi preached the Lenten sermons at San Silvestro and other Roman churches. All three works have direct subject/content connections to the Liturgy of Lent and, especially, to the Good Friday liturgy.

**Bio:** Lynette M.F. Bosch is a SUNY Distinguished Professor at SUNY, Geneseo, where she is Chair of the Art History and Museum Studies Department. Her areas of specialization include Spanish and Italian Renaissance art as well as Contemporary Latin American Art, with an emphasis on Cuban-American Art. She is the author of several books on Renaissance and Latin American art and she has written numerous articles as well as curated exhibitions in her areas of special interest. She has received multiple awards, from the American Association of University Women, The National Endowment for the Humanities, The American Philosophical Society, and The Mellon Foundation (Metropolitan Museum of Art). Her book *Art Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada* received the Eleanor Tufts Award from the American Society of Hispanic Art Scholars.

#### **5. Deborah H. Cibelli, Nicholls State University**

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**Title:** Analyzing an Aretine *Gonfalone* for Vasari's Rivalry with Tradition

**Abstract:** Giorgio Vasari's paintings of the *Trinity* and *Three Angels Appearing to Abraham*, which functioned as two sides of a *gonfalone* were commissioned in 1572 by the Compagnia della Trinità, a confraternity from Arezzo, Vasari's native city and the location of one of his primary residences. Although the *Trinity* was attributed to Vasari by Edmund Pillsbury in 1970 and the assembly of the banner was discussed by David Franklin in 1995, the two parts of the banner, designed like a diptych but joined front

to back, warrant further study. For in the *gonfalone*, Vasari juxtaposed two styles, one referring to early Renaissance traditions developed by Aretine artists and their contemporaries and the other with distinctive colors and innovative poses favored by Vasari and other Mannerists. Analyzed together, the paintings will show that at the culmination of his career, Vasari's approach to painting was multi-faceted: He was attendant to the significance of following and departing from tradition. As stated in his writing, he studied the art of the masters for the purpose of not only praising exemplary work but also for the purpose of developing an art theory that allowed artists to use style to rival art from the past.

**Bio:** Deborah Cibelli received her PhD in art history from Binghamton University and is a Professor at Nicholls State University. Her publications include contributions to *Italian Drawings from the Sixteenth Century: A Corpus of Drawings in Midwestern Collections* (Brepols) and *Ekphrasis in the Age of Cervantes* (Bucknell). Her scholarship on ekphrasis was conducted at the National Endowment for the Humanities Summer Institute held at the University of Chicago. Current research on art after the Battle of Lepanto was developed at the NEH Institute held at the Hill Museum and Manuscript Library in Minnesota. Dr. Cibelli is also engaged in research on the impact of the Renaissance on art of the nineteenth century. She is the membership director and treasurer of ALMSD: Art, Literature, and Music in Symbolism and Decadence and served as the co-editor of *Light and Obscurity in Symbolism* (Cambridge Scholars).

## **6. Stefania Vai, Warburg Institute, London**

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**Title:** Lavinia Fontana's *Pallade Ignuda*

**Abstract:** For centuries, generations of scholars have been fascinated by the enigmatic *Nude Pallas* created by Lavinia Fontana (Bologna 1552-Rome 1614), who depicted one of the most sensual representations of Minerva in two different versions. In both paintings, the warrior goddess shows off her nudity in an intimate environment, engaging the viewer with her alluring look which forever breaks the barrier of traditional iconography. This daring subject reveals the painter's interest in refined images, which marvelously combines allegory and mythology, disclosing the ambitious contribution of a sophisticated patron, Marco Sittico Altemps IV.

The main aim of this research is to investigate to what extent Marco Sittico Altemps influenced the iconography of the *Nude Pallas*, by examining Ottaviano Rabasco's literary composition, which accurately described Lavinia Fontana's first version of this mythological subject. The temporary exhibition at the Prado Museum, *A Tale of Two Women Painters: Sofonisba Anguissola and Lavinia Fontana*, have contributed to bringing this research to life, underlining the necessity of increasing the study on Lavinia Fontana's Roman period. Although this exhibit has drawn new attention to the Bolognese artist, it has not put enough emphasis on concerns related to her Roman patronage and cultural context which warrant deeper investigation. This research endeavors to fill this gap, leading to a deeper understanding of the complex iconography of the *Nude Pallas* devised by the Bolognese painter during the later stage of her career (1594-1614). This study seeks to explore the tastes and interests of her sophisticated patrons, especially in relationship to the painter's little-explored production of mythological visual solutions. The end result of this analysis will offer a more accurate picture of the cultivated framework of Lavinia Fontana's Roman audience, highlighting the ground-breaking role played by this painter, who became an essential model for the following generations of female artists.

**Bio:** Stefania Vai is a student in The Warburg Institute's Art History, Curatorship and Renaissance Culture MA programme. She received her BS/BA in History of Art from the University of Rome, La Sapienza, and her MA in History of Art from the University of Rome, La Sapienza. She is a Renaissance and Baroque scholar. In 2014, she obtained a Certificate of merit awarded by The University of Rome, La Sapienza, by way of confirmation of a high level of competence and outstanding academic skills.

Publications include: 'Gli affreschi di palazzo Astalli', *Bollettino dei musei comunali di Roma*, Rome 2015, XXIX, pp. 5-16 and 'I soffitti lignei dell'appartamento nuovo del cardinale Flavio Chigi a Formello. Tra studi di ornitologia e passione per l'uccellazione' in *Mostrare il sapere* ed C. Volpi, in press.

**7. D. M. R. Bentley, Western University, London, Ontario**  
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**Title:** Actualities Made Vocal of . . . Meanings": Dante Gabriel Rossetti's *Lady Lilith*

**Abstract:** The mythical figure of Lilith emerged from the apparent contradiction between the accounts of the creation of Eve in Genesis 1.26-27 and 2.21-22. After briefly examining the salient features of the Lilith myth as presented in such works as the medieval *Alphabet of Ben Sira* (where Lilith is represented as the first woman created by God for Adam and a proponent of female sexual equality) my essay would focus on the nineteenth-century's most important and influential representation of her: Dante Gabriel Rossetti's *Lady Lilith* (1864-68), which was first exhibited in 1868 with an accompanying sonnet of the same title that was to become "Body's Beauty" in the final version of *The House of Life* (1881). Attention will be paid to the aestheticism of the painting, to its affective power, to its deliberate modernity (Rossetti insisted that it depicts a "modern Lilith), to "Body's Beauty" and the closely related "Eden Bower." and, above all, to the mythical and sexual significance and implications of the three species of flowers that surround, and are identified with, Lilith. As the original version of the sonnet puts it, "Rose, foxglove, poppy are her flowers: for where / Is he not found, O Lilith, whom shed scent / And soft-shed fingers and soft sleep shall not snare?" The overall goal of the essay will be to offer a comprehensive analysis of *Lady Lilith* and its accompanying sonnet and, in the process, to counter a number of blinkered and erroneous readings of these works that have unfortunately become critical commonplaces.

**Bio:** D.M.R. Bentley is a Distinguished University Professor and the Carl F. Klinck Professor in Canadian Literature at Western University in London, Ontario. He has published widely in the fields of Canadian literature and culture and Victorian literature and art, and on the importance of the Arts and Humanities in society. His recent and forthcoming publications include "Dante Gabriel Rossetti's *Joseph Accused before Potiphar*" (*British Art Journal* 2018), "The Character of Pre-Raphaelite Poetry and Fictional Prose," *Journal of Pre-Raphaelite Studies* 2018), "The 'Old Italian Book' that Made Dante Gabriel Rossetti 'the Particular Kind of Man and Artist' that He Was" (*Journal of Pre-Raphaelite Studies* 2019), "A.G. Bailey Among the Modernists" (*Canadian Poetry* 2019), and "'Curiosity and the Desire of Beauty': Dante Gabriel Rossetti's *The Beloved*, and Some Contingent Aesthetic Considerations" (*University of Toronto Quarterly* 2020). In 2015 he was awarded the Canada Council's Killam Prize for Humanities.

**8. Liana De Girolami Cheney, UMASS Lowell (emerita)**  
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**Title:** Edward Burne-Jones's *The Hours*: "Laps of Time"

**Abstract:** When writing to the poetess Eleanor Lady Leighton Warren (1841-1914), Edward Burne-Jones (1833-1898) commented about his accomplishment in completing *The Hours*:

I have been working very hard in spite of all things, and I hope to finish the 'Wheel of Fortune' and the 'Hours'. I think you never saw the last—not a big picture, about five feet long—a row of six little women that typify the hours of day from waking to sleep. Their little knees look so funny in a row that wit descended on me from above, and I called them the 'laps of time'. Every little lady besides the proper colour of her own frock wears a lining of colour of the hour before her and a sleeve of the hour coming after—so that Mr.

Whistler could, if he liked, call it a fugue. (Georgiana Burne-Jones's *Memorials of Edward Burne-Jones*, 2 vols [London: Macmillan, 1904, vol. II, p 127].)

In early 1865 and throughout 1870, Burne-Jones was thinking about the depiction of *The Hours* as indicated by his numerous drawings. Then twelve years later in 1882, he completed the painting, a masterpiece of coloration and light. Burne-Jones's *The Hours* at the Grove Art Gallery in Sheffield, near Manchester, shows the passing of time from morning till evening through female personifications representing Waking, Dressing, Working, Feasting, Playing and Sleeping. Burne-Jones composed numerous drawings for *The Hours*. Most of them are at the Birmingham Museum of Art in England, some are at the Tate Gallery in London and others are in the Ponce Museum in Puerto Rico.

This essay analyses the iconography and the meaning of the painting in relation to classical and Italian Renaissance imagery as well to the physical and metaphysical conception of time as a seasonal transformation and as a spiritual trajectory of the mind-soul.

**Bio:** Liana De Girolami Cheney, Albert Nelson Marquis Lifetime Achievement Award, is presently an Investigadora de Historia de Arte, SIELAE, Universidad de Coruña, Spain, and emerita Professor of Art History at UMASS Lowell. She received her BS/BA in Psychology and Philosophy from the University of Miami, Florida, her MA in History of Art and Aesthetics from the University of Miami, Florida, and her Ph.D. in Italian Renaissance and Baroque from Boston University, MA. She is a Pre-Raphaelite, Renaissance and Mannerism scholar, author, and coauthor of numerous articles and books, including: *Neoplatonism and the Arts; Neoplatonic Aesthetics in Literature, Music and the Visual Arts; Giorgio Vasari's Teachers: Sacred and Profane Love; Giorgio Vasari's Prefaces: Art and Theory; Giorgio Vasari's Artistic and Emblematic Manifestations; Giuseppe Arcimboldo: The Magic Painting* (French, German, and English); *Readings in Italian Mannerism I and II; Agnolo Bronzino: The Florentine Muse; Self-Portraits by Women Painters; Radiance and Symbolism in Modern Stained Glass; Lavina Fontana's Mythological Paintings: Art, Beauty, and Wisdom; and Edward Burne-Jones' Mythical Paintings.*

**9. Patricia Likos Ricci, Elizabeth College**  
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**Title:** Cultural Politics in the United States Capitol: The Case of Constantino Brumidi

**Abstract:** Can a painting convey national identity? Do national values adhere to a work of art? If so, do they reside in the subject, genre, style, or the ethnicity of the painter or the mind of the viewer? Ante-bellum Americans wrestled with these questions as they sought to establish a national style of art. This essay presents a case study of a dispute among artists and political leaders concerning the expression of "national interest" in the interior decoration of the United States Capitol. At the center of the controversy was the appointment of the Roman émigré Constantino Brumidi (1805-1880) as chief mural painter of the Capitol extension. Brumidi had a successful career in Rome decorating palaces, villas and churches before he was exiled for his participation in the Republican Revolution of 1848. His paintings at the Capitol were the first frescoes painted in the United States. From 1855 to 1860, Nativists mounted a campaign to remove Brumidi and his immigrant assistants and replace them with American artists. An analysis of the transition from civic nationalism to ethnic nationalism during the ante-bellum years suggests that ideological issues were an underlying cause of the aesthetic controversy.

**Bio:** Patricia Likos Ricci is Professor of the History of Art and Director of the Fine Arts Department at Elizabethtown College. Her research focuses on the Renaissance Revival in American art and architecture. She was guest curator and author of the exhibition catalogue *A Grand Vision: Violet Oakley and the American Renaissance* at Woodmere Art Museum (2017), co-author of the *Buildings of the United States: Philadelphia and Pennsylvania East* (University of Virginia/Society of Architectural Historians, 2012), guest editor of *The State as a Work of Art: Design, Technology and Social Reform 1876-1917, Pennsylvania*

*Magazine of History and Biography* (2002). Her publications include “The Inquiring Eye: Scientific Illustration and the Production of Knowledge,” in *A Companion to Illustration: Art and Theory* (Blackwell, 2019), “Edwin Austin Abbey’s *The Passage of the Hours: Astronomy as History*,” *Eighth International Conference on the Inspiration of Astronomical Phenomenon* (2015), “Ruskin Rediscovered,” *Nineteenth Century* (2005), and “Bella, Cara Emilia: The Italianate Romance of Emily Sartain and Thomas Eakins,” in *Philadelphia’s Cultural Landscape: The Sartain Family Legacy: 1830-1930*, (2000).

#### **10. Tina Waldeier Bizzarro, Rosemont College**

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**Title:** Plague Redux: Santa Rosalia’s Protean Iconography

**Abstract:** In an ironic twist of fate, the lethal corona virus pandemic thwarted last year’s celebration of the 396th annual festa of Palermo’s patroness Santa Rosalia, whose miraculous intervention in Palermo’s sacred history in 1624 delivered the city from the Black Death in a type of processional “passover.” Two eponymous celebrations were halted: the magnificent multi-day July celebration of “La Santuzza” (the “Little Saint”), complete with a colossal vessel-shaped chariot, with garlands of roses, angels, serenading musicians, the cult statue of Santa Rosalia, and drawn through the city streets by a team of oxen; the second, the early September evening torch-lit pilgrimage climb up the strada vecchia to visit and venerate Rosalia in the locus sanctae, her cave sanctuary, within Palermo’s Monte Pellegrino, where her relics were found in 1624.

In this examination of the evolving iconography of Santa Rosalia as well as the structure and apparatus of these monumental feste, we will consider the “La Santuzza’s” changing role in Palermo’s collective spiritual life and the many meanings ascribed to this virgin hermit whose multiple and transgressive appearances to the simple people of Palermo, led them to discover her moribund bones in a wet and drippy cave sanctuary. Her “wetness,” associated with her Mediterranean journey from the Holy Land as well as her moist cave dwelling-turned-Baroque sanctuary is a common theme in the patchworked iconography of this Palermitan patroness and is an iconography she shares with a number of other early Christian female saints. Santa Rosalia denied life outside her cave. She remained alive inside her stone shell, very like a sea creature, like Aphrodite. Her stone home is a visual metaphor for slow and continuous formation, for life within death, for denial and acceptance, and finally for resurgence and resurrection.

**Bio:** Tina Waldeier Bizzarro is Professor of History of Art and Chair of the Department of History of Art at Rosemont College. She also teaches at Villanova University in the Irish Studies and Russian Studies Departments. She is a medievalist by training, having done her PhD at Bryn Mawr College on attitudes toward the medieval from the twelfth century through the nineteenth. Her other publications are on the history of the reception of medieval architecture (Cambridge University Press) throughout Western Europe and the revival of the Romanesque in the nineteenth century. Her work on Sicily began in 1998, when she devised and ran a summer studies program there through 2006. She has traveled and studied the island extensively and is preparing a book on the roadside shrines of Sicily and how they formed part of the Sicilian celebration of *feste* or saints’ holidays.

