

ABSTRACT

Jean-Michel Spieser *Staging Of The Body Of Christ In Early Christian Antiquity* pp. 9-16

The body of Christ, despite the many images that try to pretend otherwise, remains completely unknown. The Gospels tell us well the actions of Christ, but do not tell us anything about the way Christ used his body. Christianity thus knew a paradoxical situation. While many religions had to invent the body of imagined gods, Christianity could, in principle, start from a living body. The representation of this body which, whatever its nature, which had long to be discussed, had had a human form, was to be invented at a time when the anthropomorphic representations of the traditional gods were questioned and subject to discussion.

Keywords: body of Christ, *Traditio Legis*, early Christian art, Plotinus, patristic literature

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Paolo Piva *The «Biblical Capital» Of Sovana And The Iconography Of Sarah And Agar* pp. 17-25

The paper aims to analyse the iconography of the 12th-century «biblical capital» in the Cathedral of Sovana (Grosseto). The author identifies the scenes in the most damaged parts of the capital as the episodes of *Abel between Adam and Eve*, *Agar and the Angel*, relating them to biblical exegesis, and suggests some iconographic parallels with the pulpit of Sant’Ambrogio in Milan. The unusual depiction of *Abraham among Sarah and Agar with their Sons* should be considered instead a «Tuscan» solution.

Keywords: Sovana, Milan, Romanesque sculpture, biblical allegory

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Mirko Vagnoni *Meanings and Functions of Norman Royal Portraits in the Religious and Liturgical Context: the Mosaic of the Cathedral of Monreale* pp. 36-37

Following Percy Ernst Schramm's studies on *Staatssymbolik*, historians have in general considered medieval royal portraits as images mirroring medieval notions of power and political ideology that can legitimate power and strengthen admiration of the king. However, the research prompted in Germany on the social praxis of Memoria has opened up new perspectives, by creating an active historiographical debate about the social function and meaning of royal portraits in the liturgical context during the Middle Ages (political/propagandistic vs religious/devotional). This paper aims to foster this debate and reformulate the traditional ideas held by historiography in this regard by analysing a monarchic picture characterized by sacral figures and symbols and religious and liturgical context in the Norman kingdom of Sicily (1130-1189): the mosaic *Christ crowns William II* in the Cathedral of Monreale.

Keywords: Cathedral of Monreale, William II of Sicily, royal portrait, royal sacral-ity, representation of power

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Nino Chikhladze *Mural Images of St Eugenios of Trebizond as an Indirect Message of the 12th-13th Century Georgian State Political Interests* pp. 38-44

Georgian monumental painting offers examples of passing of general Christian topics through the prism of national identity. In the 11th-12th cc. the expressive image of the national identity is determined by the artistic style and specific iconographic topics, as well as images reflecting particular historical realia seen from the viewpoint of state interests. An example of this is the donors' composition from the wall painting of the Vardzia Church of the Dormition (1184-1185/6). The image of martyr, St Eugenios of Trebizond, must have been included

with a special intention. Only after 20 years from the execution of the Vardzia painting he became the main cult of the newly created Empire of Trebizond.

Keywords: Georgia, church of Dormition in Vardzia, St Eugenios of Trebizond, georgian national identity

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Carlo Berardi *The Emperor's Virtues: on the So-Called Chiesola di San Marco in Venice*
pp. 45-59

The *chiesola* (or little church) of San Marco is a liturgical object. It's a work of art much more complex and problematic than our medieval inventory entry would suggest. What was the primitive function of the object? Where was it made, when, and by whom? Who commissioned it and for what purpose? These are only some of the questions that have been asked by the scholars in the last decades, often with the result of increasing the confusion that surrounds this enigmatic witness through deeply contradictory answers.

Keywords: Venice, The *chiesola* of San Marco, Architectural Reliquary, Byzantine Art, Crusaders

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Raffaele Argenziano *Addendum To Late-Gothic Sieneese Painting: The Frescoes Of San Giovanni In Poggiolo In Montepulciano* pp. 60-71

The Oratory of San Giovanni in Poggiolo was built by the Silvestrine monks in Montepulciano between the end of the 13th century and early 14th century. In 1988 during the ordinary maintenance of the building, some frescoes, dated 1413, were discovered on the left and right of the counter-façade. To the left of the entrance door is a niche depicting a cycle of frescoes with six episodes from the life of St Anthony the Abbot. Thanks to the text of the *Vita Antonii* written by St Atanasio, the

cult towards St Anthony the Abbot has spread and taken root quickly. Anthony becomes the model of Christian life. When the relics of the saint are transferred to Vienne, in south of France, the figure of St Anthony is linked to the treatment of skin diseases, in particular herpes, also called “St Anthony’s fire”.

Keywords: Montepulciano, late-gothic sienese painting, Silvestrine monks, St Anthony the Abbot

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Francesco Saracino *Meditations On A Pillow Of Jan Van Eyck* pp. 72-81

Jan van Eyck’s Washington Annunciation has received much attention from scholars, but a detail of the painting is still unexplained. This study is devoted to the symbolism of the stool with a pillow in the foreground of this panel in the horizon of van Eyck’s contemporaries and in relation to the fundamental theme of the incarnation of the Word. In particular, the metaphor of the pillow was used by the medieval theologians to convey the truth of the flesh of Christ to an audience who was not specialized in theology.

Keywords: Jan van Eyck, Philip the Good, Isabella of Portugal, pillow, incarnation of the Word

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Simona Cohen, *Sin and Penitence - Aspects of Self-Representation in Titian’s Late Works* pp. 82-97

Transformations in the paintings of Titian’s last decade have been attributed by scholars to a process of artistic decline, physical aspects of senility or/and the anxieties of impending death. Debates regarding his ultima maniera have alternated between theories regarding the deterioration of his vision caused by ageing, and asser-

tions that his late style was an imminent stage in his aesthetic evolution. From the 1550s Titian found himself increasingly isolated. The deaths of his close friends Pietro Aretino (d.1556), and Jacopo Sansovino (d.1570), were followed by the loss of his daughter Lavinia (d.1574), only two years before he himself fell victim to the plague. Besides the issues relating to his personal life, senescence and creative process, we may assume that Titian was reacting to the religious upheavals that affected every aspect of Venetian culture. Each of these explanations may be relevant; I will argue, however, that Titian's intense preoccupation with sin and penitence in his late works was a reflection of his self-perception. In his last works, his creative process became increasingly introspective and self-referential. As he became more and more isolated, both physically and psychologically, he confronted his own soul-searching process.

Keywords: Titian's late paintings, The Catholic Reformation, sin and penitence, self-mortification and martyrdom

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Ilenia Pittui *The «Çintamani»: An Ottoman Fabric In Titian's Entombment Of The Prado Museum* pp. 98-108

What does Nicodemus wear in the Entombment of Christ (inv. 441) painted by Titian for Antonio Pérez and now preserved at the Prado Museum? Is it just a standard fabric printed with large spots? What is the meaning of this spotted pattern? This article aims to propose an iconological commentary on this painting identifying and trying to explain the meaning of the textile in this particular work. It reproduces a so-called "çintamani" (or a pseudo-çintamani): a motif consisting of three balls sometimes combined with two wavy lines, a characteristic design of the Ottoman repertoires. It is a significant "migrant image" which has traveled through time and space, from the East to the West of the world, becoming a symbol of the Islamic Power.

Keywords: Titian, The Entombment of Christ, Ottoman textiles, çintamani /çintamani

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Andrea Spiriti *Habsburg Como: Iconography And Iconology Of Three Figurative Cycles* pp. 110-22

The ruling class of Como, in the modern age, lives in a balance of revenues and financial and commercial activities, especially in the direction of Venice, as well as of curial careers. These families also deal with loyalty to the Spanish domain through iconographic messages. Especially in their palaces there are pro-Habsburg iconographies. The analysis will focus on three works: the sculptures of Palazzo Natta, rebuilt in the eighteenth century but designed around 1595; the frescoes and stuccos of Palazzo Porta (1630); and those of the Odescalchi di Fino palace (1633/1634).

Keywords: Como, House of Habsburg, Charles V Holy Roman Emperor, Giovanni Battista & Giovanni Paolo Recchi, Francesco Silva

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Rafca Youssef Nasr *The Apsidal Image Of Qannoubine: Pictorial Incarnation Of The Liturgical Exegesis Of Douaihy* pp. 123-46

The apse of the old patriarchal church of Qannoubine shows an unprecedented scene of Theophany-Deisis. The originality of this scene lies in the presence of several iconographic motifs belonging to the repertoire of Western and Eastern iconography, but embellished with many elements depending on the local culture. This proves the dynamic of cultural and artistic exchange between the West and Lebanon, at a time when the Maronite Church was strongly attached to the Saint-Siege. The result is an unusual, local composition, where only the liturgical exegesis of the patriarch Etienne Douaihy makes it possible to apprehend his formation, especially since Douaihy lived in Rome where he could assimilate the models of Western iconography. Thus, the theophany-Déisis components, which are articulated in an unusual way in the Qannoubine apse, seem to draw their language not only from Western, Eastern and local iconography, but especially from the Eucharistic liturgy such as it was conceived by the savant patriarch. Indeed, all his liturgical prescriptions have been translated almost literally into the absidal image of his patriarchal church. In this perspective, the theophany-Deisis of Qannoubine appears as the pictorial incarnation of the liturgical exegesis of Douaihy or rather as the «legitimate child» of his instructions.

ABSTRACT

Keywords: Theophany-Deisis, Lebanese painting, Etienne Douaihy, Eucharistic liturgy, cultural and artistic interaction in the Mediterranean basin

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Irma Mamasakhlisi *The Cycle of The Life of St Eustathius in the Murals of Ertatsminda Church* pp. 147-57

The Church of St Eustathius had been built at Ertatsminda. The interior of the church had been entirely covered with frescoes. During the restoration works in 1960-1970 the murals of XVII century were revealed. Some scenes reflecting the lives of the holy Great Martyrs: St George and St Eustathius appeared. The visual tradition of St Eustathius' vision even precedes the literary tradition of his life. Scenes of St Eustathius' miraculous vision had been disseminated and developed in the Georgian visual arts.

Keywords: Ertatsminda Church, Georgian medieval art, St Eustathius, Menologion

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