ABSTRACT

Dimitri Cascianelli, *The Attempted Stoning Of Christ In A Sarcophagus From The Collection Of The Catacombs Of Saint Sebastian (Rome). Notes On The Lapidatio In Early Christian Art* 9-18

The recent restoration campaign carried out by the Pontifical Commission for Sacred Archeology in the Museum of Sculpture of Saint Sebastian outside the Wall (Rome) offered the opportunity to reflect once again on the so-called Balaam Sarcophagus and on its original decorative program, enriched with some rare biblical scenes, like the episodes of Balaam on the donkey stopped by the Angel and the Attempted stoning of Christ, that propose an iconography never replicated in Early Christian Art. The second scene, taken from the Gospel of John, accompanies us towards the subject of lapidation, with the aim of defining a complete overview of the representations of this capital punishment, popular especially in traditional Jewish law, focusing on the artistic manifestation of Late Antiquity. The recent restoration campaign carried out by the Pontifical Commission for Sacred Archeology in the Museum of Sculpture of Saint Sebastian outside the Wall (Rome) offered the opportunity to reflect once again on the so-called Balaam Sarcophagus and on its original decorative program, enriched with some rare biblical scenes, like the episodes of Balaam on the donkey stopped by the Angel and the Attempted stoning of Christ, that propose an iconography never replicated in Early Christian Art. The second scene, taken from the Gospel of John, accompanies us towards the subject of lapidation, with the

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aim of defining a complete overview of the representations of this capital punishment, popular especially in traditional Jewish law, focusing on the artistic manifestation of Late Antiquity.

Keywords: Saint Sebastian's Museum of Sculpture; Sarcophagus; Stoning; Early Christian Art; Gospel of John.

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Irma Matiashvili, *Royal Symbols of Middle Byzantine Period on Georgian Facade Relief of Early 10th -11th Centuries* 19-27

This essay, with reference to the medieval artistic heritage of Georgia, starting from the 10th century, examines the representation of the symbols of civil and religious power in plastic ornaments, highlighting their debt to the political strategies of the proganda of Byzantium and the circulation in Georgia of iconographic models linked to it.

Keywords: Georgia, Byzantium, Iconography of Power, Roman Iconographic Tradition.

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Claudia Campagna, *«Et La Fame Fait Samblant De Donner Aumosne Au Ladre»: Jesus' Parable Of The Rich Man And Lazarus (Lc 16, 19-31) In The Illustrative Cycle Of The Somme Le Roi* 28-36

The Somme le roi is a vernacular treatise on Christian morality written by the Dominican friar Laurent in 1279. The cycle stands out for its according to the drafting of an illustrative programme. This programme is today known

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through the instructions to the illuminator, which were copied in the text as rubrics in several manuscripts. The subjects of the last miniature are the virtue of Sobriety and the vice of Gluttony, which are exemplified through Jesus' parable of the rich man and Lazarus (Lc 16, 19-31).

Keywords: Somme le roi, Vices, Virtues, Lazarus, Instructions.

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Mariam Gvelesiani, *Christ as the Sun-God and the Seasons in Medieval Georgian Spirituality* 37-47

This essay examines an iconographic scheme of the Sun-Christ and the Seasons depicted in the 9th century painting of the Akura church in Georgia. The representation of Christ as the Sun takes its roots from the solar metaphors of the Old Testament and that of St. Luke although they have an earlier origin in the religions of the ancient Near East. The doctrine of Christ as the spiritual Sun (Christus Oriens, Anatol , etc.) is reflected in the 9th-11th century artifacts of both Byzantine and Georgian origin and the Georgian hymnography and textual sources. Replacing the figure of Helios with that of Christ in the zodiacal radial scheme featuring the Seasons in the four corners suggests an early Christian idea of Christ-Helios, Sun-Christ Who is the source of the physical and spiritual light whereas the ever-moving Seasons - the symbol of the eternal life of Christians.

Keywords: Georgia, Christ-Helios, Solar Symbolism, the Seasons, Hymnography.

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Vito Isacchi, *St Zaccaria In The Sforzolini Chapel Of The Church Of San Francesco In Gubbio* 48-55

The church of San Francesco in Gubbio is one of the first built in memory of the Saint, around 1255. In the right apse of the church stands the Chapel Sforzolini. The frescoes in the Chapel are the work of the Maestro Espressionista di Santa Chiara, a painter who worked together with Giotto in the Basilica of San Francesco in Assisi and who then developed his own original language. On the walls of the Chapel are represented six Saints in two distinct triptychs on the sides of the central single lancet window. Particular is the figure of St Zacharias, priest of the temple of Jerusalem and father of St John the Baptist.

Keywords: Gubbio, San Francesco, San Zaccaria, Maestro Espressionista di Santa Chiara, Cappella Sforzolini.

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Giulia Spina, *Sanctity Through Images. Iconography And Function Of The Beata Margherita Panel Of The Diocesan Museum Of Cortona* 56-68

It is still possible to make some new points about the iconography and the function of the vita-icon of the Blessed Margherita in the Diocesan Museum of Cortona. This paper reanalyzes the iconography of the scenes painted on the sides and under the figure of the saint from Cortona. Their independence from the official source written by Giunta Bevegnati leads one to date the painting to the years immediately following Margherita's death (1297). The second part of the paper discusses the function of the vita-icon in the sacred space of the ancient church of San Basilio.

Keywords: Medieval Panel Painting, Vita-Icon, Holiness, Margherita of Cortona.

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Andrea Spiriti, *Mary Child And The White Madonna: Iconographic Problems In The State Of Milan Between The Fourteenth And Fifteenth Centuries* 69-75

The crucial intertwining, for the State of Milan, between the iconographic theme of the Immaculate Conception, which develops in the fifteenth century as the White Madonna, and that of the Nativity of the Virgin (to which the New Cathedral was dedicated), leads to the complex elaboration, here reconstructed, of the iconic model of Maria Bambina (Mary Child), documented, for the first time, thanks to a manuscript today in Albenga and of Roman origin, dated 1484; the paper then develops various cases from the seventeenth to the twentieth century.

Keywords: Mary Child, XVth Century, Milan.

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Fabio Marcelli, *Hinc Usque Ad Sidera Notus. For The Delight Of Raffaele Riario: The Perugino's Apotheosis Of Daphnis In The Musée Du Louvre* 76-88

This essay aims to identify the iconographic subject of the small oil painting on panel painted by Perugino, in the Louvre Museum, in the apotheosis of Daphnis, as described in book XIV of the Punicorum libri XVII (I Punica) by Silio Italico (25-101). Previously, historiography had identified the subject in the musical dispute between Apollo and Marsyas, or generically in the meeting between Apollo and Daphnis. Following this new proposal, in the scene, the god of music Apollo, after having given Daphnis a flute, to celebrate the young shepherd as the founder of bucolic poetry and singing, listens to him play after hanging his lyre from a trunk. Considering the success that the poem of Punica had in Renaissance Rome, in particular thanks to the activity of the humanistic academy of Pomponio Leto, it is proposed to identify the patron of this masterpiece, in the great-grandson of Sixtus IV, Cardinal Raffaele Sansoni Riario della Rovere (1461-1521), young, rich and powerful cardinal chamberlain, perhaps portrayed by Peru gino himself in the

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Delivery of the Keys, who was the protagonist of a great patronage aimed at recovering ancient theater and poetry. The style of this work also confirms this proposal, considering that Perugino may have painted the work in the years in which he worked in Rome in the Sistine Chapel, or shortly after. As has already been hypothesized, for Raffaele Riario, Perugino would have painted the Albani Torlonia Polyptych in 1491 (Rome, Torlonia Foundation).

Keywords: Pietro Vannucci Called Perugino, Raffaele Riario, Rome, Apollo, Daphnis, Marsyas, Silo Italico, Pomponio Leto.

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Marilena Caciorgna, *Unprecedented Contaminations: Addenda To The Campana Spalliere Series (Avignon, Musée Du Petit Palais)* 89-93

Two spalliere have recently been found which, due to stylistic and thematic affinities, are added to the series of four from the Campana collection depicting stories of Minos, Pasiphae, Theseus, Ariadne and Phaedra (Avignon, Musée du Petit Palais). On the basis of classical and biblical sources, the iconography of the paintings is analyzed; these show some original contaminations relating to the narration in which episodes of Daedalus and Icarus intertwine in one panel, Theseus, Phaedra and Hippolytus in the other, with some superimpositions such as the story of Joseph the Jew and the martyrdom of Saint Hippolytus.

Keywords: Campana Collection, Minos, Pasiphae, Ariadne, Phaedra, Hippolytus, Joseph the Jew, Saint Hippolytus, Ovid, Seneca, Genesis, Prudentius.

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Francesco Fratta De Tomas, *A Narrative Machina Of Light And Colour: The Enamel Cycle Of The Aeneid Master* 94-107

Among the most important polychrome enamel cycles produced in Limoges in the first half of the 16th century, the one attributed to the Aeneid Master, deduced from the engravings conceived by Sebastian Brant for Johann Grüninger's printed edition (1502), constitutes a unicum of exceptional importance, not just for the articulation and complexity of the iconographic program, for the absolute preciousness of the result and for the cultural references, but also because it is set at a crucial moment in the history of the applied arts, in the transition between the ancient late-Gothic taste and the new Renaissance instances. First transposition on enamel of a profane subject, this cycle has aroused great interest since the end of the 19th century, but, although widely cited in art-historical literature, surprisingly it has never been the subject of any specific study except that of Marquet de Vasselot dating back at the beginning of the 20th century. The recent discovery in Friuli of one of these enamels, of which traces had been lost for more than a century, is an opportunity for an analysis of the cycle and to deepen the relationship between the Virgilian text, the engraving model and the translation on enamel.

Keywords: Aeneid, Aeneid Master, Limoges Enamel, House of Este, Sebastian Brant.

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Andrea Gamberini, *The Betrayal of the Prince and Its Effects. An Iconographic Testimony to the Agreement Between Charles, Duke of Guise, and Henry IV of Bourbon (1594)* 108-14

Several studies have shown how in the kingdom of France in the aftermath of the Edict of Nantes (1598), which pacified Catholics and Huguenots, both sides continued to cultivate their own factional memory not only

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through writings, but also through portraits and paintings. This article enters this debate by analysing a hitherto neglected visual source: a canvas that recently appeared on the market. The aim is to show that the subject depicted is not a generic allegory of the horrors of war - as has long been assumed - but rather the passing of Charles IV, Duke of Guise, in the service of Henry IV of Bourbon. This was a move that the commissioners of the work, to be identified among the Catholic Ligueurs, presented as an outright betrayal.

Keywords: Wars of Religion, France, Guise, Bourbon.

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