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### WATANABE, Yumi. Filippo Lippi's Spoleto Frescoes: Focusing on the Sandglass in the *Annunciation* fresco

This article considers the last work of Filippo Lippi (1406–1469), the *coro* fresco of Spoleto Cathedral painted between 1467 and 1469, which depicts four scenes from the life of the Virgin. My focus here is on the first scene, the *Annunciation*. Although the main stream of research up to this day has been based on the style of the painting, I would like to discuss in this paper from the viewpoint of its iconography.

The work was commissioned by the *Opera del duomo*, and the first sum of money was paid by the Cardinal and Bishop of Spoleto at the time, Berardo Eroli (1409–1479). I will focus on the more-than-half erased sandglass depicted in the subject, and consider why it was placed there. The article begins by providing a brief overview of the history of the sandglass; art works that include a depiction of a sandglass will then be discussed, including the *Annunciation* and other subjects. The meanings of the sandglasses in these paintings will be then presented.

A sandglass was depicted in the *palazzo comunale* in Siena as an attribute of *Temperance*, one of the four cardinal virtues, but it was often depicted also in *studiolo* scenes, especially in paintings of *St. Jerome in His Study*. The meaning of these sandglasses may therefore be different from *memento mori*, the use of which grew widely after the end of the fifteenth century.

The subject of *St. Jerome in His Study* was probably spread by the expansion of the cult of St. Jerome through *Hieronymianus*, a work written before 1348 by the lawyer Giovanni d'Andrea (ca. 1270/5–1348). The book was a favorite among high clerics and cardinals, as St. Jerome was believed to have been a cardinal. Berardo Eroli was a cardinal of Santa Sabina in Rome, a Dominican church that promoted St. Jerome as a model force against heresy. Eroli was close to the Papacy, and it is likely that he was well informed of the cult of St. Jerome both inside and outside Rome, as the body of the saint was believed to be kept in Santa Maria Maggiore, Rome.

Having introduced these points, I will suggest that the reason for the depiction of the sandglass in the *Annunciation* scene was related to the virtue of temperance, which St. Jerome was associated with, together with his daily routine of meditation on God, an activity related to temperance. In addition, I will present the common knowledge of the time that St. Jerome and the Virgin Mary have a connection and also a common ground, for both were involved in the story of salvation. For this reason, attributes of Mary were often depicted in art works that depicted the saint, including the depiction of a lioness together with the usual attribute of a lion for St. Jerome. Based on the comments of contemporary popes as well as others, I would argue that Eroli was known to possess the virtue and characteristic of temperance.

Lastly, I will affirm that the reason for the depiction of the sandglass in the fresco is because it embodies the ideal life of the Virgin, who is the exemplar of faith, as well as the virtue of temperance, protected from carnal desires or lust. In conclusion, I argue that the presence of the sandglass in the scene was worthy of the depiction of an event in the life of the Virgin shown in the fresco of Spoleto.

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