

nudity of the figures in the fresco was somehow related to the artist's passion for beautiful boys.

Sometimes Renaissance humor can become a bit sadistic, as in Parmigianino's, "Cupid Carving His Bow." In the background one little cherub twists the arm of another, who reacts with pain, while his tormentor aims a snarky smile at us. The work illustrates a traditional theme: Cupid is the god of love, and the presence of pain would undoubtedly have brought to mind for a 16th-century viewer the idea that love often involves suffering, an image found in countless sonnets. The similarity of the words "amore" (love) and "amaro" (bitter) was also a contemporary commonplace. With great originality, Parmigianino carries this a step further: One putto is scorching the hand of the other by holding it against Cupid's leg. Touch the god of love at your peril, the artist warns us — he's literally burning-hot.

Architecture isn't often used as a vehicle for humor, but in the hands of the clever Giulio Romano, buildings can

also make jokes about themselves. In Giulio's design for the facade facing the courtyard of the Palazzo del Te in Mantua, the triglyphs (small panels incised with three vertical lines) appear to be falling out of the frieze. If this were actually happening, the facade would crumble.

Inside, in the Hall of the Giants, Giulio's illusionistic paintings and architecture blend together in an amazing stew of chaos and collapse. The

entire room — walls, ceiling and all — seems to be tumbling down on the viewer as the mythic giants are crushed by thunderbolts hurled by Jupiter from Mount Olympus. In the Room of Cupid and Psyche, Giulio's frescos combine elegant, sensuous images with coarse, comic details. In the vault of the room, near the ceiling, Giulio depicts a nude female figure pouring water from a pitcher as if onto the spectators below. Next to her is a favorite comical Renaissance image, a "putto pisciatore" (urinating child), who is also watering the viewers. Many of the frescoes in the same room, illustrating the erotic legend of Cupid and Psyche, contain images of enthusiastically copulating gods and goddesses. They no doubt reflect the favorite pastime of Mantua's libertine duke, Federigo Gonzaga, who was the model for the lecherous duke in Verdi's "Rigoletto." The paintings must have given the duke and his guests many hours of enjoyment, and they're still good for a laugh today.



Giulio Romano, "Fall of the Giants,"
Palazzo del Te, Mantua

Madonna del Pozzo Society

Festeggia La Protettrice di Capurso

SUNDAY, AUGUST 26, 2018

La Santa Messa

sarà celebrata
Il 26 agosto alle ore 12:30 p.m.
Presso Villa Scalabrini
480 N. WOLF ROAD, NORTHLAKE, IL

Subito dopo seguirà la processione
con Caliendo's Banda Napoletana,
rinfreschi saranno serviti
nel Paterno Hall.

La Novena

sarà offerta dal 17 al 25 agosto
alle ore 7 p.m.

Cappella di Villa Scalabrini

Dinner Dance

sarà celebrato il 1 dicembre
Alta Villa Banquets, Addison



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