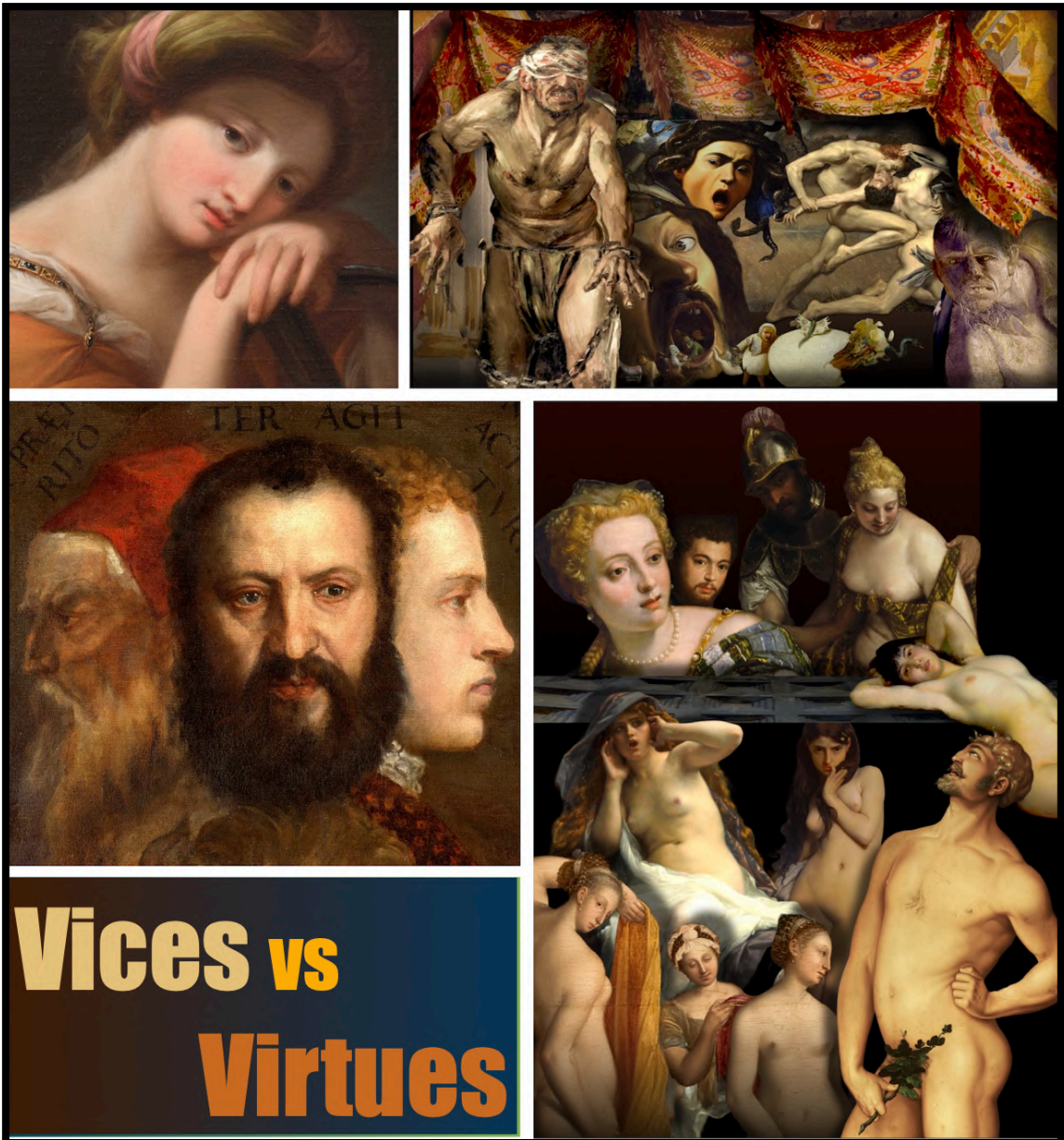




We have attempted to represent human vices and virtues through details from the history of art, composing new allegorical images in fourteen original and previously unpublished collages.

Vices



*Hieronymus Bosch - Seven Deadly Sins - 1520
Madrid - Museum Nacional del Prado*

7 Vices

They represent the deep-seated inclinations that lead man to lose his integrity.

ACCIDIA



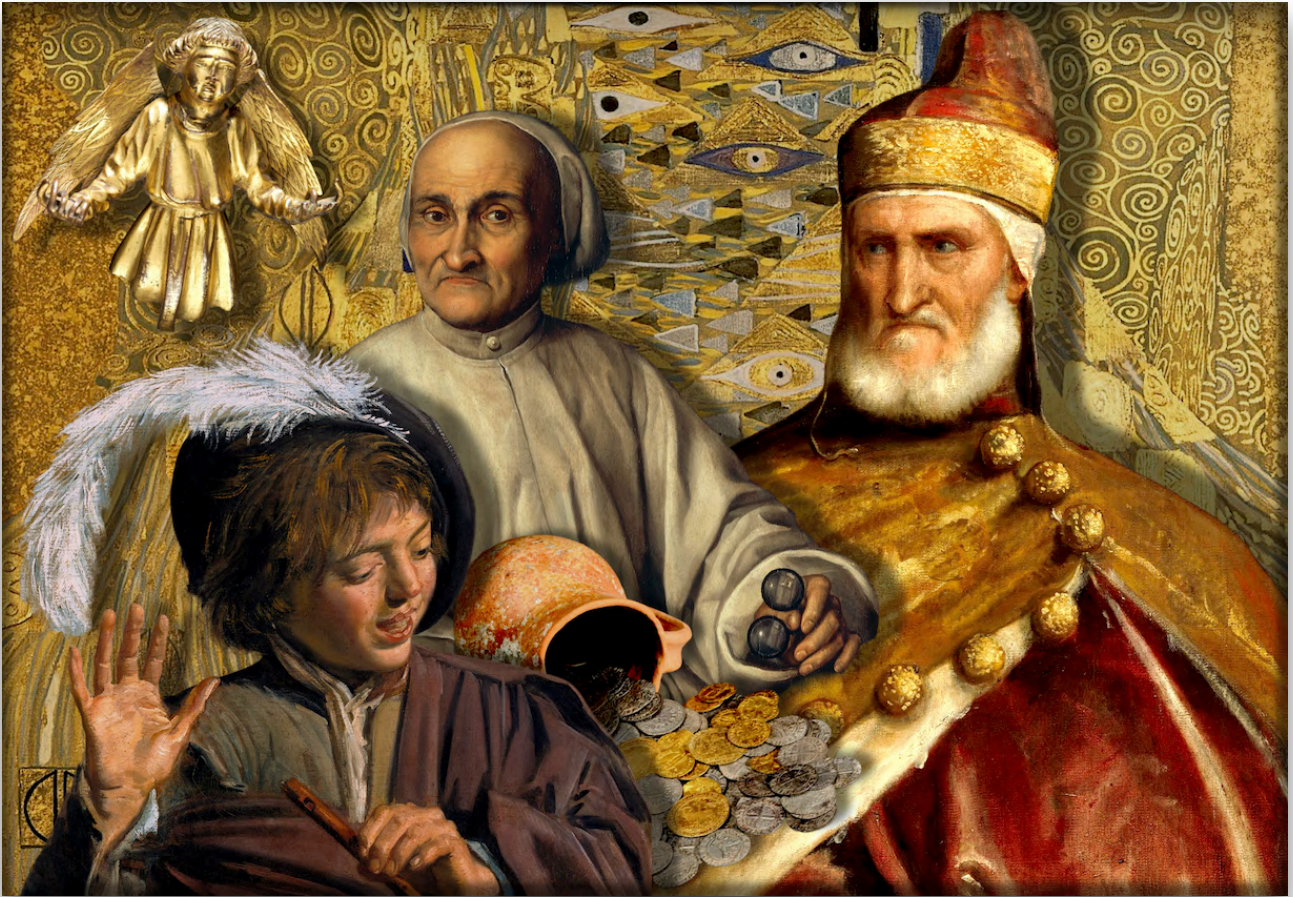
Sloth is a profound state of indifference, apathy, and aversion to action, often described as a "sadness of the soul" that leads to the neglect of one's duties and the good. It is akin to depression, abulia, and apathy, manifesting as an absence of desire and purpose.

Thomas Aquinas defined it as the "sorrow for spiritual good."

For the collage, we chose the style of the British artist John Everett Millais, characterized by a combination of realism, emotion, and technical refinement.

His ability to render details, express emotions, and masterfully use color and light made him a timeless master of 19th-century art.

AVARIZIA



Avarice is an excessive attachment to money and material goods. Recognized as one of the seven deadly sins, it differs from greed in its focus on hoarding rather than accumulating.

“Like the proud, the lustful, and the gluttonous, the avaricious person is also defined as a sinner and vicious not because they love some good of this world, but because their love for this good is immoderate. Maximus the Confessor explains that sin begins not with the possession of money, but with its 'misuse'—that is, when money ceases to be a means and becomes an end.” (Renato Boccardo)

From left to right, we owe the three portraits to three masters: Frans Hals (1623), Fede Galizia (1592), and Titian (1546).

GOLA



Gluttony is considered a "vice" because it represents a degeneration of instinct and a lack of moderation, prioritizing bodily gratification over the care of the soul; furthermore, it carries a social dimension, historically viewed as an injustice in the context of widespread poverty.

The painting depicts *The Peasant Wedding* (or *The Wedding Dance/Peasant Wedding Feast*), a masterpiece by the Flemish painter Pieter Bruegel the Elder, created around 1568–1570, currently housed at the Kunsthistorisches Museum in Vienna.

In the painting, one can observe numerous details of daily life from the era, including the clothing and ceramic tableware.

INVIDIA

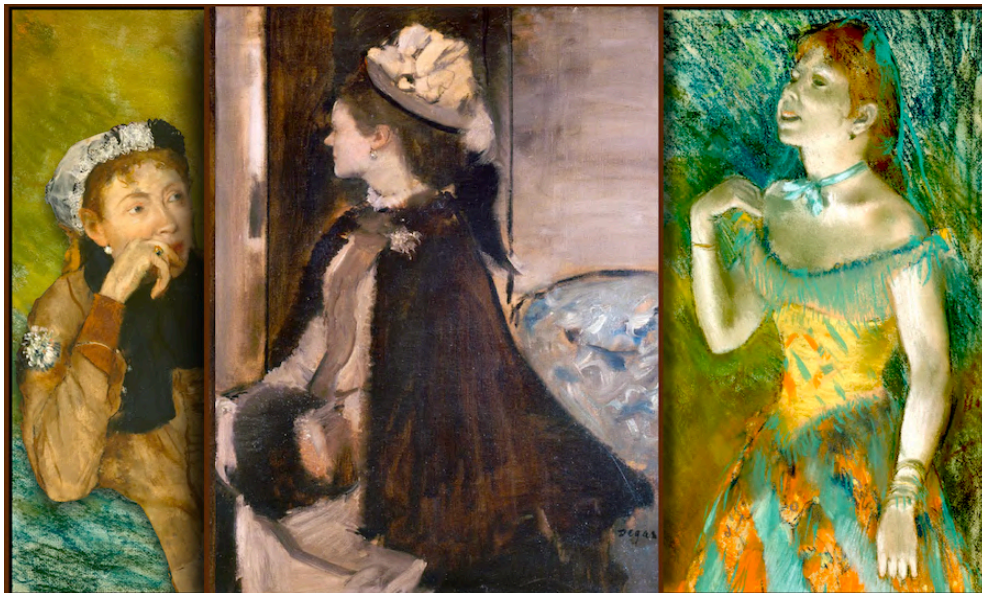


Considered by Saint Augustine to be the "diabolical sin par excellence," envy is the sadness felt over the good fortune of others, seen as an obstacle to one's own excellence; it is the vice that leads Cain to kill Abel. This vice gives rise to hatred, slander, detraction, and joy in the misfortunes of others.

In Dante's *Purgatorio*, the envious are punished by having their eyes sewn shut with iron wire, symbolizing their refusal to look upon their neighbors with love.



The couple in our collage is taken from a painting by the French artist Georges de La Tour, dated 1630. The naive young man is being robbed by the girl beside him and her accomplices while an old fortune-teller distracts him—a popular subject among Caravaggesque painters in 17th-century Europe.



Edgar Degas exhibited an almost analytical obsession with the female world, capturing women not in static or idealized poses, but in the natural and spontaneous dynamism of their everyday gestures. The French artist explored the grace of the female body, transforming an almost "photographic" reality into a modern work of late 19th-century art.

IRA



Wrath is one of the seven deadly sins, defined as an inordinate desire for revenge and a violent reaction that clouds reason. Considered a deep vice that degrades natural aggressiveness into selfishness and destruction, wrath leads to resentment, violence, and division.

Christian tradition proposes overcoming it through meekness.

In the collage, the two wrathful thugs (on the left and bottom right) are portrayed respectively by two German artists:

Lovis Corinth (1912), an important painter and representative of German Impressionism, and Otto Dix (1930), a prominent figure of an artistic avant-garde that emerged in post-WWI Germany and lasted until the advent of Nazism.

LUSSURIA



Lust is a deadly sin characterized by an immoderate pursuit of physical pleasure and a reckless abandonment to passions or generic pleasures, devoid of the control of reason or morality.

Often selfish, this vice severs sexuality from genuine affection, reducing it to mere genital gratification.



Paolo Veronese, a leading figure—along with Titian and Tintoretto—of the great 16th-century Venetian art scene, was born Paolo (1528–1588) in Verona, the son of Gabriele and Caterina; however, his parents' surname is unknown.



Hans Baldung (1484–1545)

The German artist, who was particularly fond of the theme of demonic power arising from sexuality, was Dürer's finest pupil.

He was highly prolific and versatile, and his vast output encompasses religious works, portraits, and mythological and allegorical compositions.

His allegories in particular can be considered his most significant contribution; the erotic female nudes within them convey messages linked to the concept of death.

SUPERBIA



Pride is an exaggerated self-esteem, accompanied by an ostentatious sense of superiority and contempt for others.

The Renaissance man possesses a personality well-suited to represent pride of character. At the same time, he is a vigorous yet unstable man. He is physically accustomed to all military exercises and hunting. His sensitivity is excessive and uncontrollable; indeed, he is ready to let himself be overwhelmed by anger, tears, and violence to the extreme—a man full of contrasts, rendered insensitive to the spectacle of suffering and death.

The collage features contributions from three great artists of the period: Jan van Scorel, Lucas Cranach the Younger, and Anthony van Dyck.

Virtues



7 Virtues

They are the "antibodies" of the soul, the strength of character necessary to act well.

CARITA'



“Charity opens men's hearts to the entire world and enables them to place the seal of love upon it through beneficence, almsgiving, and fraternal correction. If all men lived through charity, the world would be the paradise everyone has dreamed of.” (Alfred White)

The collage illustrates this often-overlooked virtue with two necessarily modified works: in the upper section, we see a group of people from behind, facing away to admire archaeological wonders. They are taken from the works of Caspar David Friedrich, a German artist of the early 19th century. Below, a group of blind beggars passes by unnoticed; they belong to a fine painting by the Flemish painter Pieter Bruegel the Elder, dated 1568.

FEDE



Faith is one of the three theological virtues (along with hope and charity), understood by Christians as a divine gift infused by God that allows one to believe in Him and in what He has revealed.

The invitation to have faith in Jesus Christ is represented in our collage by the bearded man in the beautiful portrait painted by Simone Martini in 1342.

The Sienese painter was one of the leading artists of 14th-century Gothic art, alongside the undisputed master Giotto.

The gentle mother to whom the old man turns was painted by the Bolognese artist Guido Reni in 1630. All of Europe called him "the divine Guido," and he was the most illustrious painter of the Bolognese school, considered one of the greatest representatives of 17th-century classicism.

FORTEZZA



The virtue of fortitude enables one to overcome fear, even the fear of death, and to face trials and persecution. It grants the courage to go as far as renouncing and sacrificing one's own life to defend a just cause.

Pope Francis said that the "Lord always comes to sustain us in our weakness through a special gift: the gift of fortitude."

Fortitude is depicted by the great artist Sandro Botticelli as a young woman wearing armor over a graceful gown, holding the scepter of command. The virtue alludes to strength and perseverance in the pursuit of good. The painting, displayed at the Uffizi Gallery in Florence, is dated 1470.

We have added the ancient game of chess, which requires great perseverance to play at a high level.

GIUSTIZIA



Moral virtue, which consists in the constant and firm will to give to God and neighbor what is due to them, is justice.

Often, when justice is mentioned, the Latin motto "*unicuique suum*"—meaning "to each their own"—is also cited.

In the foreground of the collage is "*The Embrace of Peace and Justice*," painted by Italian artist Marcantonio Franceschini in 1715. The old man who would like to separate them, but is prevented by his arms bound behind his back, is a detail derived from Giorgio Vasari's 1543 fresco "*Allegory of Justice*."

"Justice without force is impotent; force without justice is tyrannical." This quote, which summarizes the delicate balance between power and ethics, is taken from Blaise Pascal's "*Pensées*."

PRUDENZA



Prudence is the first of the four cardinal virtues, defined as "practical wisdom." It is not timidity, but a virtue that illuminates and guides justice, fortitude, and temperance.

Drawing upon philosophical and Christian tradition, Dante points to prudence as one of the most important virtues necessary for achieving a moral life—an expression of good sense.

Four artistic contributions illustrate this collage: the painting hanging on the left wall is by the talented Giovanni Butteri (1588), a Florentine painter of the Mannerist period.

Seated on a throne in the center is the allegory of prudence painted in 1470 by the Tuscan brothers Piero and Antonio del Pollaiuolo. The painting on the right shares the same theme, painted in 1570 by Titian. Seated in the foreground is the portrait of the Venetian artist Pietro Liberi, dated 1661.

SPERANZA



Hope, the smallest yet strongest of virtues. Pope Francis has often spoken of hope, encouraging us to look at our existence with new eyes, especially when it is severely tested, so that it may help us overcome difficult days in the certainty that darkness will turn into light.

In our collage, Hope bears the face of the woman with folded hands beside the traditional symbol of the anchor, painted in 1542 by Giorgio Vasari; and the gentle framed face is the *Allegory of Hope*, a work by the Swiss painter Angelica Kauffman (1765) in which many have recognized a self-portrait of the artist.

For the Italian poet Giacomo Leopardi, hope is man's greatest good because it allows him to cultivate pleasure even if only in anticipation of it.

TEMPERANZA



Temperance is a virtue that moderates the attraction of pleasures, ensures the mastery of the will over instincts, and keeps desires within the limits of honesty and proper measure. This moral virtue, appreciated since antiquity, brings inner harmony, fosters sobriety, and moderates passions and senses.

The hourglass held by Temperance serves as a reminder to use time wisely. It is a detail we extracted from the great fresco by Ambrogio Lorenzetti, painted in Siena between 1338 and 1339.

Temperance holds an hourglass, which is also a symbol of political virtue, representing balanced public governance.

In summary, in art, combining the personification of temperance with the hourglass signifies the union of moderation with the awareness of the finiteness of time.

