

CENTRO PER LA STORIA
DELL'ARTE E DELL'ARCHITETTURA
DELLE CITTÀ PORTUALI

LA CAPRAIA - YEAR 1

Research Reports from the Center
for the Art and Architectural History of Port Cities
2018-2019



Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali (CSAACP)

a collaboration between
the Museo e Real Bosco di Capodimonte
and The Edith O'Donnell Institute of Art History

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Photo of La Capraia by Luciano Romano

LA CAPRAIA - YEAR 1

Record of Activities and Research Reports
from the Center for the Art and Architectural History of Port Cities
September 2018 – June 2019

WELCOME

- 07 Greetings from Michael Thomas
- 09 Greetings from Sylvain Bellenger
- 10 Mission
- 12 Report from Sarah K. Kozlowski
- 14 Report from Francesca Santamaria

REPORTS FROM RESEARCH RESIDENTS

- 19 Fabrizio Ballabio
- 23 Elizabeth Duntemann
- 27 Peter Levins
- 31 Anatole Upart
- 35 Sara Berkowitz
- 38 Justinne Lake-Jedzinak

ACTIVITIES REPORT

- 45 International Conference "Oceans, Art and Markets"
- 47 Artist in Residence: Yeesoookyung
- 48 Scholarly programs
- 53 Advisory Group and Partners

Greetings from the Director of the O'Donnell Institute

La Capraia sits in a quiet oasis above the bustle and chaos of Italy's most intoxicating city, Naples. My own research as an archaeologist brought me to the Bay of Naples over fifteen years ago, and I have been enamored with its culture, people, and history from the moment I first arrived. From the time I began to consider becoming the director of the Edith O'Donnell Institute of Art History, the Center for the Art and Architectural History of Port Cities at La Capraia was one of the major selling points for me. La Capraia presents the O'Donnell Institute with the opportunity to support first-rate doctoral research as well as to organize and host important programming such as the *Oceans, Art and Markets* symposium that took place this past June. The Center positions the University of Texas at Dallas at the forefront of American institutions engaging and fostering innovative research in Naples and southern Italy.

In the same way that Neapolitans are what makes Naples so special, our Research Residents and staff are the driving force behind the energized community at La Capraia. In these pages you will read about the research conducted by our residents during their stay in the Bosco. As one would expect from top doctoral candidates, their work is exceptional. Equally impressive, however, is their collective pioneering spirit as the first group of young scholars at La Capraia, who embraced the challenges and opportunities presented to them in Naples while supporting each other throughout the process. They all benefitted greatly from Sarah Kozlowski's enthusiastic leadership and Francesca Santamaria's tireless effort and invaluable knowledge of her hometown of Naples.

What our nascent center has accomplished in one year is nothing short of outstanding. We are forever indebted to Sylvain Bellenger, Director of the Museo e Real Bosco di Capodimonte, for his generosity, and above all for his vision to see the value of collaborating with the Edith O'Donnell Institute of Art History. This report represents an important moment of reflection in the history of this collaboration, and without a doubt, a promise of great things for years to come.

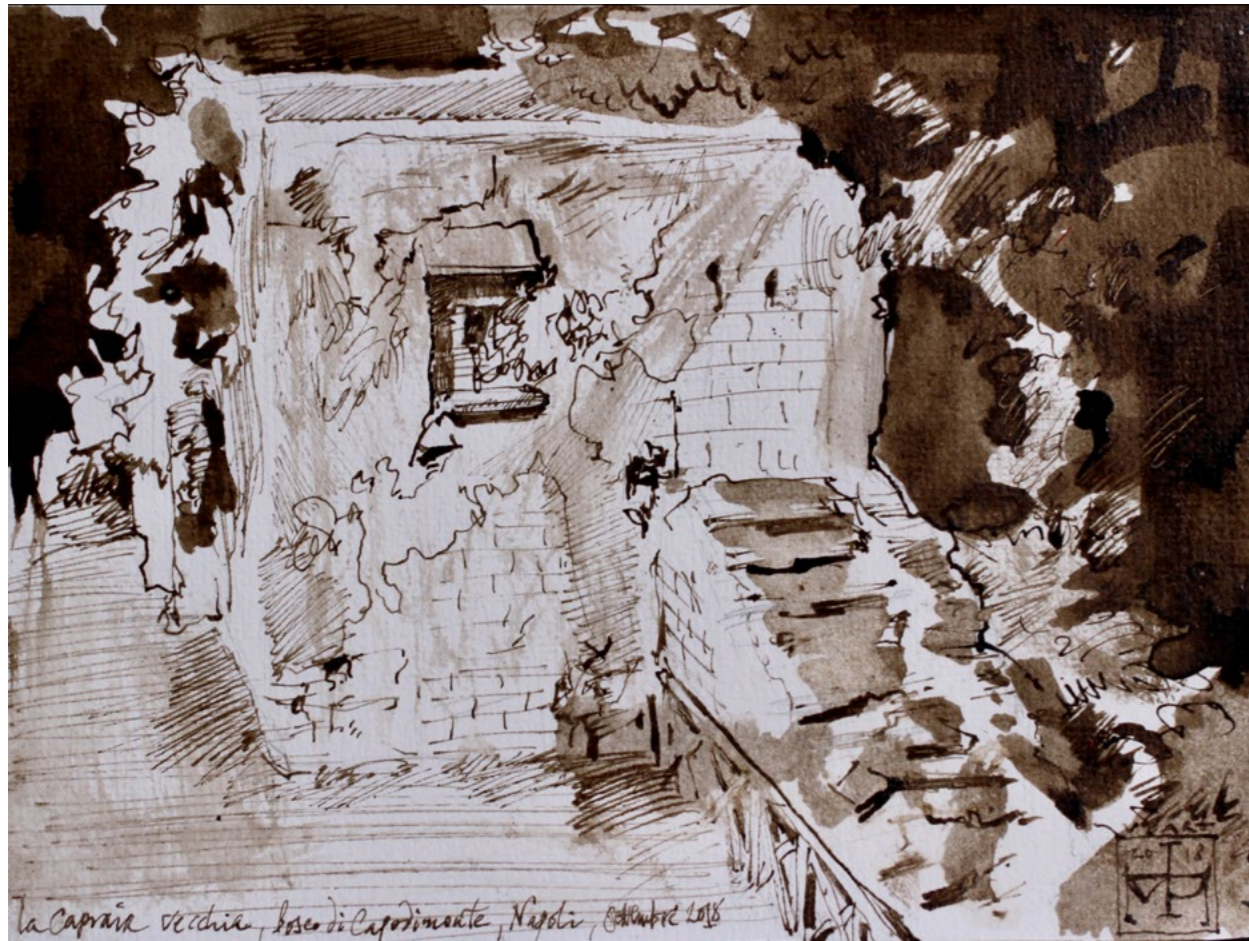
Michael Thomas, PhD

Director and Edith O'Donnell Distinguished University Chair
The Edith O'Donnell Institute of Art History
The University of Texas at Dallas

Co-Director
The Oplontis Project

Co-Director
Mugello Valley Archaeological Project

WELCOME



La Capraia vecchia, Bosco di Capodimonte, Napoli, settembre 2018

Greetings from the Director of the Museo e Real Bosco di Capodimonte

Today visitors to Naples are surprised to learn that the city was for centuries the second largest in Europe, its population far surpassing that of Rome. They are delighted to discover a cosmopolitan makeup of Flemish merchants and Greek-speaking minorities. In 1634, the early modern historian Giulio Cesare Capaccio was not so far off when he wrote that “Naples is the whole world,” and the credit for that is owed squarely to city’s great port.

At the Museo and Real Bosco di Capodimonte we aim to bring the whole world back to Naples. While the trading potential of the port once brought people of diverse nationalities and languages into the city, we aspire to attract people with the power of knowledge and culture. Our dynamic collaboration with the University of Texas at Dallas and its Edith O’Donnell Institute of Art History, the Center for the Art and Architectural History of Port Cities is at the forefront of this mission. Within a short two years, the Center — or more affectionately, La Capraia — has welcomed to Capodimonte’s burgeoning cultural campus young residents from an array of countries and cultural backgrounds who are engaged in world-class research, not to mention a dynamic lineup of guest speakers from universities across the globe. The spirit of Capodimonte has been enlivened by their commitment and intellectual vitality.

Bringing to fruition the dream of an international research center on the grounds of one the largest public institutions in a famously bureaucratic country was no easy task. For this, I owe an enormous debt of gratitude to Drs. Richard Brettell and Michael Thomas, respectively Founding Director and Director of the Edith O’Donnell Institute of Art History, as well as to Dr. Sarah K. Kozlowski, the Capraia’s enthusiastic and indefatigable director. For their tenacity and good spirits while being the first to take up residence in Italy’s largest urban park, I must also thank the first group of Capraia scholars: Fabrizio Ballabio, Sara Berkowitz, Elizabeth Duntemann, Justinne Lake-Jedzinak, Peter Levins, and Anatole Upart. Finally, I would like to thank Capraia Coordinator Francesca Santamaria for her tireless, day-to-day work introducing our residents to the great treasures of Naples — and just as importantly, for making them feel at home at Capodimonte.

Sylvain Bellenger, PhD

Director
Museo e Real Bosco di Capodimonte

Center for the Art and Architectural History of Port Cities

La Capraia

Real Bosco di Capodimonte, Naples

A collaboration between
The Edith O'Donnell Institute of Art History, Dallas
and the Museo e Real Bosco di Capodimonte, Naples

The Center for the Art and Architectural History of Port Cities was founded in 2018 as a collaboration between the Museo e Real Bosco di Capodimonte in Naples and the Edith O'Donnell Institute of Art History at the University of Texas at Dallas.

Housed in La Capraia, a rustic eighteenth-century agricultural building at the heart of the Bosco di Capodimonte, the Center engages the museum and the city of Naples as a laboratory for new research in the cultural histories of port cities and the mobilities of artworks, people, technologies, and ideas.

Global in scope, research at the Center is grounded in direct study of objects, sites, collections, and archives in Naples and southern Italy.

Through research residencies for advanced graduate students, small field seminars, and larger programs organized with partner institutions, the Center fosters research on Naples as a site of cultural encounter, exchange, and transformation, and cultivates a network of scholars working at the intersection of the global and the local.

Visit our website: <https://www.utdallas.edu/arhistory/port-cities/>

Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali

La Capraia

Real Bosco di Capodimonte, Napoli

Una collaborazione fra
The Edith O'Donnell Institute of Art History, Dallas
e il Museo e Real Bosco di Capodimonte, Napoli

Il Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali, fondato nel 2018, è frutto di una collaborazione tra il Museo e Real Bosco di Capodimonte di Napoli e l'Edith O'Donnell Institute of Art History dell'University of Texas at Dallas.

Ospitato nella Capraia, uno degli edifici agricoli settecenteschi del Real Bosco di Capodimonte, il Centro considera il Museo e la città di Napoli come un laboratorio per nuovi approcci di ricerca alle storie culturali delle città portuali e alla circolazione di opere, persone, tecnologie e idee.

Il programma di ricerca del Centro, benché a vocazione globale, è fondato sul contatto diretto con oggetti, siti, collezioni e archivi di Napoli e dell'Italia meridionale.

Attraverso soggiorni di ricerca per studenti di corsi universitari avanzati, workshop, seminari, e convegni di più ampio respiro organizzati con altre istituzioni, il Centro promuove lo studio di Napoli come un luogo di incontri culturali, scambi e trasformazioni, e favorisce la creazione di una rete di studiosi che lavorano sulle intersezioni tra locale e globale.

Seguici su: <https://www.utdallas.edu/arhistory/port-cities/>

Report from the Director of the Center at La Capraia

The Center for the Art and Architectural History of Port Cities (Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali) was founded in 2018 as a collaboration between the Museo e Real Bosco di Capodimonte in Naples and the Edith O'Donnell Institute of Art History at the University of Texas at Dallas. Housed in La Capraia, a rustic eighteenth-century agricultural building at the heart of the Bosco di Capodimonte, the Center engages the museum and the city of Naples as a laboratory for new research in the cultural histories of port cities and the mobilities of artworks, people, technologies, and ideas. Global in scope, research at the Center is grounded in direct study of objects, sites, collections, and archives in Naples and southern Italy. Through research residencies for advanced graduate students, small field seminars, and larger programs organized with partner institutions, the Center fosters research on Naples as a site of cultural encounter, exchange, and transformation, and cultivates a network of scholars working at the intersection of the global and the local.

From the day we opened our doors in September 2018, the Center has been animated by the intelligence, creativity, and warmth of our inaugural group of Research Residents, *i nostri pionieri*: Fabrizio Ballabio, Sara Berkowitz, Elizabeth Duntemann, Justinne Lake-Jedzinak, Peter Levins, and Anatole Upart. Together, their projects represent an important new frontier in our art histories of Naples, interdisciplinary in scope and wide-ranging in space and time, while dedicated to close study of this particular place in all its uniqueness and complexity. We are honored to present here reports on their research activities and many discoveries over the 2018-2019 academic year.

As this record of the Center's first year went to press, we welcomed a next group of scholars to La Capraia: Claire Jensen, Lisa Malberg, Nathan Reeves, and Diana Mellon as our 2019-2020 Research Residents, and Jennifer Rabe as an Affiliated Postdoctoral Researcher. And following on the success of the scholars' seminar we held this past June in collaboration with Prof. Sabina de Cavi's research project *Merchants and Artists: Provision and Circulation of Artistic Materials and Works of Art between Genoa and Lisbon 1450-1600*, we are looking ahead to our next field seminar in June 2020. A collaboration between the Center, the Bibliotheca Hertziana, and the Università degli Studi di Napoli Federico II, *Gateways to Medieval Naples* will present the latest research on Naples from late antiquity through the fifteenth century and chart new methodological approaches to this nexus of the medieval Mediterranean world.

For making possible the success of the Center's first year and for charting a promising course forward we are grateful to many individuals and institutions: Dr. Richard Brettell, Founding Director of the Edith O'Donnell Institute of Art History, and Dr. Sylvain Bellenger, Director of the Museo e Real Bosco di Capodimonte, for their vision and energy from the very beginning; Dr. Michael Thomas, Director of the O'Donnell Institute, for his dedication to the Center's future; Dr. Inga Musselman and Dr. Hobson Wildenthal for their

endorsement of the program on behalf of the University of Texas at Dallas; the staff of the O'Donnell Institute, in particular Pierrette Lacour and Heidi Kessell, for their support through challenges large and small; the staff of the Capodimonte for their energetic collaboration, with special thanks to Chief Curator Linda Martino, Angela Cerasuolo, James Anno, and Carmine Panico; the Amici di Capodimonte, the American Friends of Capodimonte, and Franklin University Switzerland for their gracious partnership; the distinguished members of our advisory committee for their guidance and scholarly rigor; Francesco Giordano and Claudio Metallo for exquisite design and photography; and the many colleagues and institutions throughout Naples who have opened their doors to us and helped establish the Center's scholarly presence in the city. Finally, two individuals deserve special recognition and thanks. Dr. Elizabeth Ranieri was integral to the long process of building the Center's conceptual and programmatic foundation and opening its physical doors. Dott.ssa Francesca Santamaria, Center Coordinator, continues to strengthen that foundation and keep the doors open with her remarkable resourcefulness, persistence, and agility.

As Director of the Center for the Art and Architectural History of Port Cities, I am extraordinarily proud of what we have built and continue to build; as a scholar, I am constantly surprised and energized by the intellectual life that has sprung up in the heart of the Bosco. This report is an invitation to share in the successes and discoveries of this past year, and to join us in looking ahead to the Center's future.

Sarah K. Kozlowski, PhD

Director

Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali
Museo e Real Bosco di Capodimonte / La Capraia

Associate Director

The Edith O'Donnell Institute of Art History
The University of Texas at Dallas

Report from the Center Coordinator at La Capraia

La mission del Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali è apparsa subito ricca di sfide: trasformare una rustica palazzina settecentesca nel cuore del Bosco di Capodimonte in un centro di studio per dottorandi di qualunque nazionalità, e costituire così una piccola comunità di ricerca al lavoro sui molteplici aspetti della storia culturale di Napoli intesa come una grande città portuale, con una sua identità molto forte ma in connessione via mare con il mondo. I research reports dei nostri primi Residents - Fabrizio Ballabio, Sara Berkowitz, Elizabeth Duntemann, Justinne Lake-Jedzinak, Peter Levins e Anatole Upart - e l'elenco delle attività svolte testimoniano dell'intenso anno che abbiamo vissuto. E raccontano delle sfide collettive e individuali del Centro.

Uno dei punti chiave nella selezione dei candidati per le *residencies* è la stringente connessione dei progetti di studio con le risorse locali: archivi, biblioteche, musei, siti archeologici o architettonici. La ricerca *on site* mette in discussione le aspettative, costringe al confronto con l'altro, necessita di strategie di adattamento. Una volta arrivati a Napoli, ognuno dei nostri borsisti ha dovuto ricalibrare la propria indagine sulla base di quello che *effettivamente* era disponibile in loco. Ciò ha regalato enormi sorprese - penso al fondo di piante mai pubblicate scoperte da Fabrizio Ballabio - ma anche imprevedibili ostacoli, come la chiusura al pubblico del Complesso dell'Ospedale degli Incurabili, oggetto di studio di Elizabeth Duntemann. In ogni caso, l'esperienza *in situ* ha donato loro un'inedita immersione nel contesto locale, all'ombra di un Vesuvio profondamente mitizzato e pur sempre inedito per chi vada oltre la cartolina.

Dall'altro lato, i progetti di studio dei Residents aiutano anche noi, comunità accademica locale, a guardare alle storie culturali di Napoli in una prospettiva davvero multidisciplinare. Ad esempio la ricerca di Ballabio e quella di Levins incrociano la storia dell'architettura pubblica con quella dell'economia, la rappresentazione del potere con la gestione dello spazio urbano. Il lavoro di Justinne Lake-Jedzinak legge le fonti d'archivio e la letteratura artistica in una prospettiva di genere, per spiegare la grande diffusione dei dipinti raffiguranti sante martiri e figure eroiche femminili nella Napoli barocca. O ancora Elizabeth Duntemann e Sara Berkowitz indagano le connessioni tra arti visuali e conoscenze mediche, di modo che anche un'opera notissima, come il ritratto di Arrigo Peloso nella tela di Agostino Caracci oggi a Capodimonte, possa essere letta sotto un'ottica diversa.

Il rapporto con il Museo di Capodimonte è il canale privilegiato di questo scambio. Ad esempio Anatole Upart, studiando la presenza a Napoli di comunità di rito bizantino tra Sei e Settecento, ha riconosciuto in alcune incisioni di Stefano della Bella del Gabinetto dei Disegni di Capodimonte figure di slavi al porto. Altro valore aggiunto della partnership con il Museo è il rapporto privilegiato con i membri del comitato scientifico, tra i quali Cristina Terzaghi e Giuseppe Porzio, entrambi impegnati nel 2019 in importanti mostre tenutesi in città. Infine, occasioni uniche sono state per i borsisti le visite al laboratorio di

restauro del Museo, che nel 2018-19 ha lavorato su capolavori quali la *Cassetta Farnese* e la *Trasfigurazione* di Bellini, nonché sulla diagnostica dei dipinti di Tiziano condotti con il laboratorio LAMS di Parigi.

Al di là della collina verde di Capodimonte, abbiamo costruito con le istituzioni culturali cittadine importanti relazioni, sia per le ricerche dei singoli borsisti che per le attività del Centro, in particolare in occasione del convegno internazionale *Oceans, Art and Markets*. Mi fa piacere a tal proposito ringraziare: l'Archivio di Stato e l'Archivio Municipale di Napoli, la Fondazione IlCartastorie Museo dell'Archivio Storico del Banco di Napoli, la Società Napoletana di Storia Patria, il Museo delle Arti Sanitarie, la Certosa di San Martino, l'Archivio Riccardo Carbone, la Biblioteca e Archivio Storico del Conservatorio di San Pietro a Majella, la Biblioteca Nazionale di Napoli, il Pio Monte della Misericordia, la Fototeca e la Biblioteca della Soprintendenza di Napoli, quest'ultima anche per i libri donatici.

Infine, in qualità di neo Center Coordinator colgo l'occasione per ringraziare i direttori dei due istituti, Sylvain Bellenger e Michael Thomas, per il loro generoso sostegno, nonché la Direttrice Sarah Kozlowski, per la sua infinita fiducia. Un sentito ringraziamento ad Elizabeth Ranieri, che ha dato il via al progetto e mi ha instradato nel mio ruolo attuale. E un caro saluto ai Research Residents 2018-19, ormai già lontani, per la freschezza intellettuale delle loro proposte e per l'infinita pazienza di fronte alle avversità.

Mentre scrivo il nuovo anno accademico è iniziato, e nuove persone, nuovi progetti e nuove sfide bussano alla nostra porta nel Bosco.

Francesca Santamaria

Center Coordinator
Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali
Museo e Real Bosco di Capodimonte / La Capraia



*REPORTS
FROM
RESEARCH
RESIDENTS*



Detail of Rudolf von Alt, *Der Hafen von Neapel mit Vesuvius*, 1836, oil on linen canvas, Belvedere, Wien, Inv.-Nr. 4382, © Belvedere, Wien. At bottom right, a fragment of the balustrade of the Molo Nuovo connecting Andrea Vaccaro's Immacolatella with the church of Santa Maria di Portosalvo; at center left, Ferdinando Fuga's Reali Granili

Fabrizio Ballabio

PhD Candidate, University of York
Research Resident at La Capraia,
Fall 2018-Spring 2019

Rule by logistics. Ferdinando Fuga's Reali Granili and the politics of grain commerce and provision in eighteenth-century Naples

In Early Modern European cities, the accumulation and storage of grain provisions ranked amongst the most important and most debated administrative matters. Public grain reserves enabled governments to compensate for food price increases, tackle shortages after bad harvests and prevent famines, epidemics and the resulting outbreak of popular revolts. This duty was especially important in metropolitan centers, where the sustenance and well-being of a large and often poverty-stricken population depended on the availability of cheap flour and bread. Moreover, vast political and financial interests gathered around food provisioning systems, and especially around the provision of grain. Indeed, because grain was a commodity more durable than other staple foods – it could be stored for public use in times of want, released at lower market prices when the value of grain was high, and even hoarded by merchants until a profitable selling price was reached – the grain trade was one of the largest and most lucrative markets of the Early Modern period, and both city administrators and merchants engaged actively and avidly in public grain storage and commerce activities.

The vast public granaries that were erected in major European towns give a clear idea of the central role that grain provision came to play in civic power relations. Often located at strategic urban sites, they gave provision politics physical substance and their administrators political credibility and prestige. In Venice, for instance, the mammoth public granaries of Terra Nova stood just west of Piazzetta San Marco (in the current empty plot of the Giardini Reali), and proudly faced the Grand Canal alongside the Biblioteca Marciana, Palazzo Ducale and the adjacent Prigioni Nuove. In Rome, the papacy built its granaries within and along the ruins of Diocletian's baths, just by Michelangelo's Santa Maria degli Angeli—a powerful statement of ecclesiastical rule. By the end of the eighteenth century, Naples had as many as three public granaries. Two of these were administered by the municipal government and were located along the triumphal route called the Strada di Toledo (currently Via Toledo) and at the Molo Piccolo (the smaller of Naples' two harbours) while a third and larger storage facility was located at the city's southeastern outskirts and was administered by the crown. My research at the Center for the Art and Architectural History of Port Cities has focused on the latter of these three structures and on its architecture, usage, and role as part of the Bourbons' broader ambitions for reform.

Commissioned from architect Ferdinando Fuga in 1778, the Reali Granili was a massive, linear tufa stone construction. Built between 1779 and 1791 along the ancient Strada Regia di Portici, it was dismantled in the early 1950s after sustaining heavy damage

from the aerial bombings that struck Naples during the Second World War. As can still be appreciated in some of the few existing mid-twentieth-century photographs of the structure, the granary was colossal. It measured over 560 meters in length, almost 40 meters in width and around 30 meters in height, and was exalted by eighteenth-century chroniclers as one of the largest and most ambitious building endeavours of its time.

The remarkable scale of the Granili was directly proportional to the severe governmental and financial troubles it was intended to address. Commissioned by Bourbon King Ferdinand IV, the project burgeoned in one of the darkest and tensest moments in the reign of the Neapolitan Bourbons, when the monarchy was confronted with a series of increasingly harsh monetary, administrative and security challenges. Significantly, most of these challenges derived from the system that provided the capital with food—a governmental function which, since a concession from King Ladislao in 1401, was almost entirely administered by the municipal government and which, for centuries onwards, became a veritable urban hotspot for political favouritism and corruption. Indeed, the representatives of Naples' municipal administration in charge of the capital's provision system consistently capitalised on their duties to pursue personal interests. Oftentimes, they bought supplies from merchants with whom they shared family alliances, ensuring that they made good profits when trading with the city. As a consequence, the municipal treasury was constantly losing money, and in order to make their yearly provisions administrators had to borrow large sums of money both from the monarchy and from Naples' public banks, becoming insolvent to their creditors in almost every harvest season.

In commissioning the Granili, the Bourbons sought to counter the financial and security problems inherent to Naples' existing grain provision system, not by appropriating the Annona's duties but rather by subjecting the activities of administrators and grain merchants to indirect forms of logistical control. Indeed, while the sheer scale of the building has been interpreted by scholars as an expression of monarchical absolutism, the political processes through which the crown sought to gain power were far less conspicuous. The project was designed to turn monarchical government—its surveillance and registering protocols, its bureaucracy—into an inevitable (rather than obligatory) passage point for administrators and merchants, one through which to control their activities without having to revoke their prerogatives and privileges.

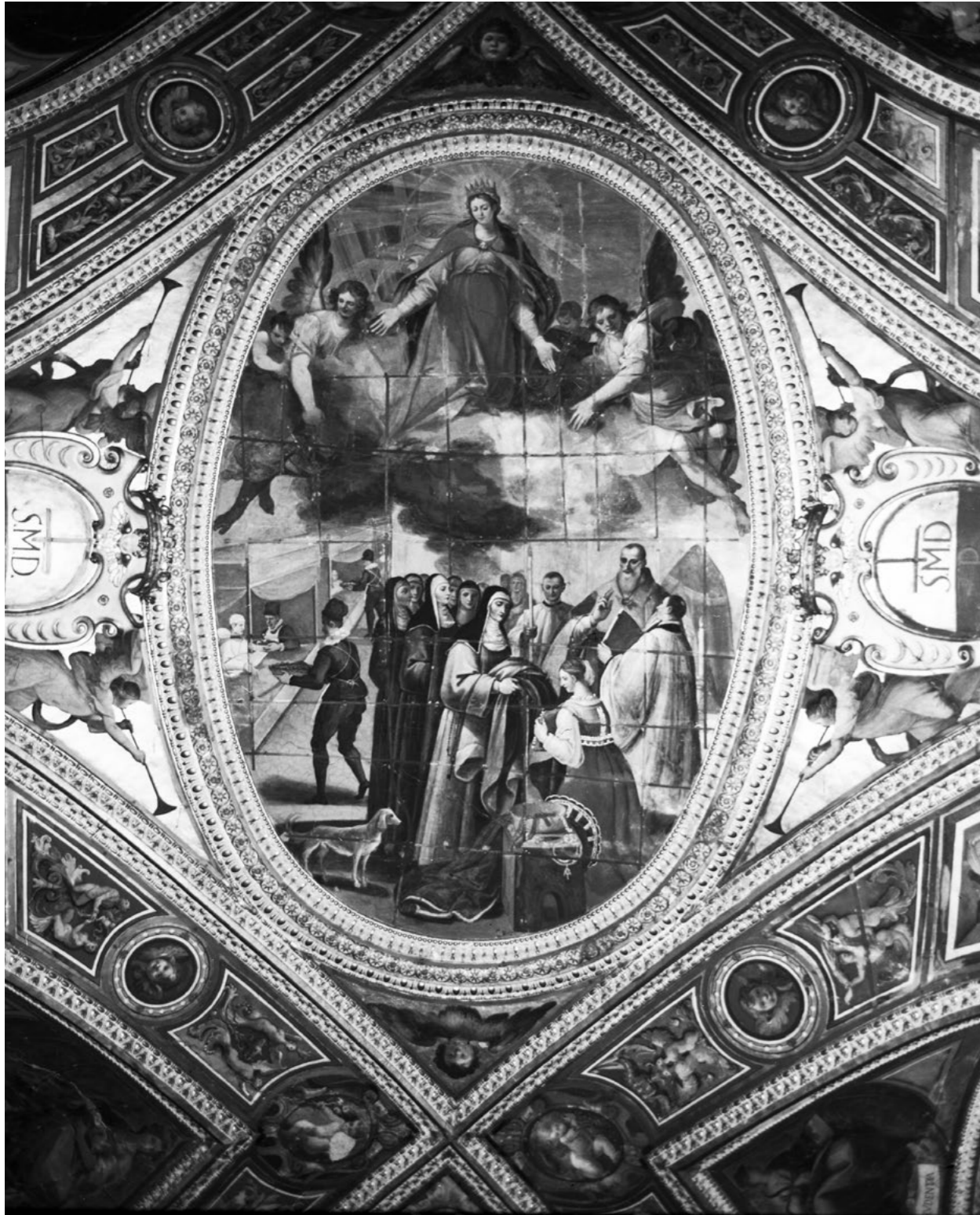
During the duration of my residency, I was able to bring the intricacies of this strategy into sharper focus. As a result of extensive archival research at Naples' Archivio di Stato, I determined that while a small portion of the Granili was intended to host grain belonging to the municipality, the vast majority of it was in fact meant to provide "optimal" and "cheap" storage space for grain merchants to rent out. In this way, the monarchy hoped to induce merchants to store their grain under the king's patronage, not by submitting to coercion or force but by yielding to what was essentially a mundane commercial argument. Meanwhile, the crown could make vast earnings from the occupants' rental fees while maintaining complete oversight of the merchants' activities in ways that were fundamentally impersonal and unobtrusive.

A body of documents found in the Ministero delle Finanze records allowed me to shed more light on the use of the structure in its first twenty years of existence. Specifically, I found a number of epistolary exchanges between grain merchants and royal officers indicating the structures' occupancy patterns as well as the administrative protocols that the monarchy enforced. This material, previously uncharted by scholars,

played a fundamental role in my research. Through it, I was able to appreciate how the modular layout of Fuga's design (the building consisted of the relentless repetition of a single, cellular storage unit) encouraged management and bookkeeping processes that strengthened monarchical oversight of the capital's grain reserves.

While at the Center I was also able to carry out an in-depth study of Naples' pre-Bourbon grain stores at Largo Mercatello and at the Port (the Conservazione dei Grani and the Dogana della Farina). This was made possible through the discovery of new, unpublished documents at the Archivio Municipale including a body of architectural drawings that I am planning to publish in an article in Fall 2019. This material will also form the basis of a new collaborative project I am planning to conduct following the submission of my PhD.

Fabrizio Ballabio is a doctoral candidate at the University of York. His PhD is supervised by Dr. Helen Hills and focuses on the work of Ferdinando Fuga under the Bourbon Kings Charles and Ferdinand IV: the Reale Albergo de' Poveri, the Camposanto or Cimitero delle 366 Fosse and the Reali Granili. His project investigates the way in which architecture was instrumental to the Neapolitan Bourbons as a means to restructure important governmental and administrative domains, including poor relief, the containment of epidemics, and the provision of grain.



Luigi Rodriguez, *Maria Longo riceve l'abito di terziaria*, c. 1590s, fresco, Vault of the Sala del Consiglio, Ospedale Santa Maria del Popolo degli Incurabili, Naples. Su concessione della ASL NA1; foto Ministero per i Beni e le Attività Culturali e per il Turismo - Fototeca del Polo Museale della Campania.

Elizabeth Duntemann

PhD Candidate, Temple University
Research Resident at La Capraia,
Fall 2018-Spring 2019

Between epidemic outbreak and chronic infection: the visual rhetoric of healing in sixteenth- century Naples

During a nine-month residency at La Capraia, I researched a Neapolitan case study for a chapter of my dissertation, which investigates how art, architecture, urban landscape, and social practice shaped models of charity, medicine, and public health during the early modern period. The *Ospedali degli Incurabili* serve as institutional anchors for the visual and material culture that I examine across an international hospital network during the sixteenth and seventeenth centuries. My dissertation considers the art, architecture, and spaces of healing that formed those institutions, particularly in Venice, Naples, and Palermo. Through interdisciplinary case studies of art and architecture in each port city, my dissertation accounts for local circumstances that inflected responses to chronic infection and made contested aspects of infirmity and healing culturally intelligible. I assert that healing rhetoric was not restricted by hospital walls, as representations of infirmity, therapies, and healing extended beyond institutional confines and were patronized within a larger charitable and intellectual culture.

The impetus to establish Incurabili hospitals can be traced to what is now considered an early modern outbreak of syphilis. The venereal infection proliferated after the invasion of the Italian peninsula in the 1490s and became a universal burden that transcended physical and conceptual boundaries, particularly between high-traffic port cities. The Roman Ospedale San Giacomo in Augusta degli Incurabili was established in 1515, when Pope Leo X issued a Papal bull describing the critical need to manage the sights, smells, and spatial disruption caused by chronic infirmity throughout the city. The Ospedale San Giacomo degli Incurabili was simultaneously established as *Arcispedale* to numerous satellite institutions that were founded across the Italian peninsula and Sicily to address public health concerns.

Naples achieved canonical status as the index case for an international outbreak in the narrative history of the infection. My research addresses a gap in existing scholarship by considering how infection was represented through the visual and material culture of the city over the course of the long sixteenth century. The project I undertook at La Capraia focused on three interrelated aspects of my Neapolitan case study: the temporary setting of the new Incurabili hospital in San Nicola al Molo, located at the port; the ceremonial translation of infected patients between San Nicola al Molo and Santa Maria del Popolo in 1522; and the art and architecture of the Santa Maria del Popolo degli Incurabili from the 1520s through 1600.

My project in Naples posed certain research challenges. San Nicola al Molo was demolished in the 1540s, leaving limited visual and archival traces of the old hospital.

Santa Maria del Popolo remains a functioning hospital with modern updates to its facilities and stands as an aggregate structure with areas of restricted public access. Many of the earliest paintings and sculpture from the hospital have been relocated and lost or damaged and destroyed, particularly by Allied bombing during World War II and the 1980 earthquake. Furthermore, in March 2019, underlying structural issues caused the floor in the church of Santa Maria del Popolo to collapse, resulting in substantial cracks in the vicinity of the church including in the space of the historical pharmacy. Custodians of the hospital have undertaken measures to protect artworks and secure the building, while patients and residents in adjacent apartments were evacuated. The recent collapse was a stark reminder of the need to preserve and document the fabric of the hospital, for the benefit of cultural heritage, the residents of the aggregate complex, and the contemporary healthcare system.

Despite perceived challenges, Naples boasts an abundance of art, architecture, primary and secondary sources, and pertinent events. Moreover, the research residency provided access to the insights of local archivists, librarians, historians, conservators, and curators, and formed a vital residential community, facilitating unique and sustained engagement with the city and its history. Throughout the residency, I attended tours of the hospital complex and interdisciplinary conferences held in the Museo delle Arti Sanitarie, consulted works on paper at the Museo di Capodimonte, and studied primary documents and secondary literature at the Archivio di Stato di Napoli, Archivio Storico Banco di Napoli, Archivio Storico Diocesano, Biblioteca della Società Napoletana di Storia Patria, and Biblioteca Nazionale di Napoli Vittorio Emanuele III. The photographic archives of the Soprintendenza provided a crucial glimpse of inaccessible or lost artworks. During the residency I also began research for the Palermitan case study of the Ospedale San Bartolomeo degli Incurabili, utilizing primary and secondary sources in the Archivio di Stato di Palermo, the Archivio Storico Comunale di Palermo, and the Biblioteca Centrale della Regione Siciliana. My work in both the Archivio Storico Comunale di Palermo and the Archivio di Stato di Napoli revealed significant connections between the hospitals and Sicily.

One component of my project involved researching the fresco program for the ceiling of the Sala del Consiglio, a formal administrative space in the Neapolitan hospital, begun by the Sicilian painter Luigi Rodriguez at the end of the sixteenth century. The ceiling was decorated with grotesque ornament that highlighted the vaulted architecture of the space, including an oval frame that contained a narrative scene at the center surrounded by six compartmentalized allegorical figures. The vault of the Sala del Consiglio drew symbolic authority through formal affinities with fresco programs that Rodriguez produced in San Lorenzo Maggiore, as well as Giorgio Vasari's earlier frescoes in the old sacristy of Sant'Anna dei Lombardi.

Importantly, the central scene depicts a composite moment representing the history and mythology of the early decades of the Ospedale degli Incurabili's operation. In it, the Virgin presides over an imagined ceremony that commemorated the monasticization of the hospitals' foundress, a Catalan noblewoman named Maria Longo, into the order of Capuchin Poor Clares at the convent of Santa Maria in Gerusalemme. Although in the fresco Pope Paul III observes Longo receiving the habit of the new order, he issued the founding bull from Rome in 1535. To the left of the fictitious event, uniformed staff attend to patients lying in beds that line a hospital ward. The content of this scene thus encapsulated historical moments and institutional practices of local significance and

international collaboration across social, spiritual, medical, and political spheres as well as in the visual arts, during a period in which concepts of chronic infection and healing were re-evaluated.

Elizabeth Duntemann is a PhD candidate at Temple University under the direction of Tracy E. Cooper. Her research focuses on the art and architectural history of infirmity and healing during the early modern period. During the 2018-2019 academic year, Elizabeth presented the paper "The Loggiato San Bartolomeo: Negotiating Space and Infirmity at the Port in Early Modern Palermo" in the Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte Field School Art and Architecture in Palermo, Middle Ages to Manifesta, and co-organized the panel "Technologies of Health, 1400-1700" at the 2019 conference of the Renaissance Society of America. During the 2019-2020 academic year, Elizabeth will continue dissertation research in Venice with the support of a grant from the Gladys Krieble Delmas Foundation.



The Stazione Marittima in Naples before 1941, Courtesy Archivio Riccardo Carbone, Naples

Peter Michael Levins

PhD Candidate, Brown University
Research Resident at La Capraia,
Fall 2018

Fascism's Adriatic Empire: Modern Architecture and the Politics of Culture in Italy's Interwar Oltremare

The construction of Naples' Stazione Marittima began in 1933 to the design of Roman architect Cesare Bazzani (1873–1939) and officially opened in 1936. When completed, the Stazione Marittima became the newest of several prominent maritime terminals devised during the Fascist *ventennio* that modernized and glamourized Italy's seaborne passenger service. Through this significant investment in Naples' maritime infrastructure, the city solidified its central position in the continuous network of mobile passenger vessels that physically linked Italy's principal ports to each other, to the Mediterranean, and to the wider world. Due to its advantageous geographic location, Naples functioned as the first Italian port of call for ships arriving from the Western Mediterranean, as well as the final Italian port of call for those departing Italy for the Atlantic. Consequently, Mussolini's regime envisioned Naples as the gateway to the nation's Oltremare, the far-flung collection of colonies and protectorates that the modern Italian state began to acquire in the late nineteenth century. These overseas territories spanned the Mediterranean from North and East Africa to parts of Dalmatia, Albania and even the Dodecanese Islands off the Anatolian coast. Beyond simply facilitating the movement of people, Naples' Stazione Marittima functioned rhetorically as a monument to Italian Fascist conceptions of the sea and of Italy's historical and contemporary place in oceanic affairs.

My dissertation explores the relationship between modern architecture and maritime technology in the political enterprise of Italy's territorial expansion, particularly along the Balkans' Adriatic coast in the interwar period. From Trieste to Tirana, Mussolini's Fascist regime incrementally annexed border territories along the Adriatic Rim from the Kingdom of the Serbs, Croats, and Slovenes (the future Yugoslavia) and the Kingdom of Albania in fulfillment of the long-sought "competition" of Italian national unification. In order to connect these liminal coastal provinces, an extensive network of maritime spaces was designed and constructed under Italian Fascism, from passenger terminals to port infrastructure and mobile vessels themselves. Most of these works remain absent in architectural histories of the interwar period despite having been pivotal in physically stitching the nation's seaborne empire together. My dissertation thus posits maritime architecture both as a medium deployed to reinforce Italian territorial claims across the Adriatic Rim and beyond on the level of culture, and as a series of technologies of mobility that spatially linked the metropole to the national peripheries. By taking an extended littoral region as the geographic frame for my dissertation, I argue that the individual urban and provincial histories experienced along the Adriatic Rim are more productively examined together, in reflection of the unifying maritime networks of spatial

and transportation technologies that physically enabled and sustained Italian sovereignty in the Adriatic Oltremare.

Naples, while cartographically distant from the Eastern Adriatic, remains spatially and temporally adjacent by means of the sea lanes and their attendant seaborne vessels that have collapsed space and time across the Mediterranean for millennia. Beginning in the nineteenth century, steamships came to monopolize the transportation of people and goods across the Oltremare and were later joined by seaplanes in 1926 with the founding of Italy's first passenger airline in Trieste, at the head of the Adriatic. In their capacity for physical and spatial connectivity, these modern transportation technologies were fundamental to the modern Italian state's ability to administer the territories of the Oltremare. The resulting maritime empire captured the imagination of the Italian public and was constantly referenced in historical terms as the reincarnation of Italy's glorious maritime republics (the flags of which, by no coincidence, today adorn that of the Italian Navy). Despite the evocative images of the Venetian Republic spanning the lengths of the Mediterranean's "complex of seas" with nothing other than its dispersed fleet of oared galleys, the modern Italian Oltremare functioned as a continuous spatial network, defined by regularly scheduled connections of mechanized packet boats, naval ships, and transatlantic ocean liners set to cruise. Taking to sea, such cruises linked Naples to Venice, Trieste to Zara, and Fiume to Rhodes.

During my residency at La Capraia, I was fortunate to be able to access a wealth of hard-to-find periodicals from the interwar period that are not available on site in the formerly Italian cities of the Eastern Adriatic. Enhanced access to the principal academic and research institutions of Naples facilitated my research and writing immeasurably. Thanks to the expert recommendation of the Center Coordinator Francesca Santamaria, I also had the exceptional opportunity to visit and consult the holdings of the Archivio Fotografico Carbone that document the rapid development of the city's maritime infrastructure in the early twentieth century. The ongoing project to restore and make accessible the archive's photographic originals from the interwar years promises a rich source of untapped material for future study. Furthermore, the highly stimulating seminar series organized by the Center's Director Sarah Kozlowski was an indispensable forum for the community of fellows to interrogate the concept of the port city, which strongly informs all of the research conducted at the Center.

My research at La Capraia resulted immediately in several conference papers, which will form the basis of a new chapter of my dissertation. In it, I situate sites of carbon extraction in Italy's peripheral borderlands to the larger networks of maritime technology and architectural modernism pursued throughout the interwar period. In making the otherwise discrete sites of seafaring vessels and mining towns relational by conceptualizing architecture as a network of technological and material processes, I argue that a dynamic and ephemeral spatial order of colonial governance is revealed within the spatiality of the sea itself. This research, conducted in residence at the Center for the Art and Architectural History of Port Cities, offers a new way of looking at the Italian imperial project under Fascism and the important role of architecture and maritime technologies in its operation.

Peter Levins is a PhD candidate at Brown University studying modern architecture in Italy, Croatia, and Albania under the supervision of Dietrich Neumann. His research focuses on the politics of culture under Fascism in the contested Adriatic borderlands of the early twentieth century. His dissertation research has been supported by the U.S. Department of State's Title VIII Program for Research and Training on Eastern Europe and the Independent States of the Former Soviet Union (2019) and by the Fulbright Program (2017–18), in addition to the U.S. Department of Education's Foreign Language and Area Studies Program (2017). He received his B.S. in the History of Architecture and Urban Development (with honors) concurrently with his professional B.Arch. from Cornell University in 2012.



Stefano della Bella, *A Port Scene*, 1634, etching, Gabinetto dei disegni e delle stampe, Museo e Real Bosco di Capodimonte, Naples. Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo, Museo e Real Bosco di Capodimonte

Anatole Upart

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Fall 2018

Ruthenians in Naples: Slavs, Slaves, and Italian Port Cities in the Early Modern Period, 1450-1750

In the year 1661, on December 5th, Ruthenian Basilians stationed at the church of SS. Sergio e Bacco in Rome since 1639 petitioned Propaganda Fide for more funds, “having spent all of the money given to them for a number of reasons: for the return of some of them to the homeland, for a trip to Naples of one of them and for the feast of a holy martyr of their nation, and beg to be able to borrow the other half-year of funds in advance, finding themselves in great need.” The document is a rare instance of a direct reference to Naples among papers pertaining to Ruthenian Basilians in Rome. What were they doing in Naples in 1661? Who did they visit? A few decades prior to that visit, in 1615, the local Italian Basilian Order had received the church of Sant’Agrippino a Forcella in Naples from the wife of the Spanish Viceroy of the Kingdom of Naples, the great Count de Lemos. Is it possible that as relative newcomers to seventeenth-century Italy, the Ruthenian Basilians established contacts with Italian (or Italo-Albanian) Basilians in Naples, with the church of Sant’Agrippino being one of their stops?

This short encounter between Ruthenian Basilians from Rome and their colleagues in Naples opens the larger question of the true extent of the role that Naples played in transnational cultural exchanges between southern Italy and the Slavic “East.” Indeed, Naples was an extraordinary site of transcultural encounters. My Neapolitan research gave me an opportunity to focus on several possible lines of inquiry into this question, through examination of extant archival, visual, and architectural sources. Held at the Archivio di Stato di Napoli, documents of a Neapolitan charitable organization, Santa Casa delle Redenzione dei Cattivi, list names of slaves liberated from Ottoman captivity, with regular appearance of Slavic, Greek, and Armenian names with specifications such as *della Nazione Armena*, *Albanese*, and *della Nazione Greca Cattolica* or *della Nazione Greca Levantina*. Neapolitan Greeks, connected to the Ruthenian Greek-Catholics by the liturgy, played a significant role in the history of the Slavic presence in the city and the Kingdom of Naples. In fact, another possible place of interest for the Ruthenian Basilians would have been the church of Santi Pietro e Paolo dei Greci in Naples, set up in the fifteenth century for Greek Orthodox refugees. The Greek church and its confraternity were a home and the main place of worship for members of the *Regimento Real Macedone*, an elite force within the Neapolitan army in the eighteenth and nineteenth centuries that was formed not just of the Greek and Albanian *stradioti*, but that also contained a large number of Balkan Slavs. The church had a complicated relationship with the Roman Catholic hierarchy of the city, yet many documents indicate that Greeks in Naples would have welcomed Uniate Slavs as their coreligionists.

In the first decades of the eighteenth century, Cardinal Francesco Pignatelli (1652-1734) acted as one of the important links between the Polish-Lithuanian-Ruthenian Commonwealth and Italy, and more specifically between two centers in Italy in which the Byzantine Rite was present: Rome and Naples. After two decades as the Metropolitan Archbishop of Taranto in Puglia, he was sent for three years as the Apostolic Nuncio to Poland, and then named the Archbishop of Naples (1703-1734). It is consistent with and indicative of the relationship between the Holy See and Ruthenian Greek Catholicism (formed at the Union of Brest of 1595 when Ruthenian Orthodox hierarchs signed a union with Rome), that the diplomatic and theological discussions should be handled by a person both personally connected to the papacy and a member of a religious order involved in the education of Eastern Rite Catholics. Cardinal Pignatelli was a nephew of Pope Innocent XII Pignatelli, was promoted to the cardinalate by his successor Pope Clement XI Albani, and was a member of the Theatine Order. He was also a scion of the ancient noble house of Pignatelli that dominated the political landscape of southern Italy, in Naples, Sicily, Puglia, and Calabria as well as Spain. Naming one of the Pignatelli to the See of Naples had solidified that family's political and ecclesiastical influence in these territories, but also placed a specialist in Latin-Greek church relations in a region characterized precisely by a great proliferation of Basilian monasteries and Byzantine-Rite parishes. He had spent the previous three years in Poland mediating a conflict between the Polish Roman Catholics and Ruthenian Greek Catholics (Basilians included) and facilitating the establishment of a Theatine-run seminary for the Ruthenian and Armenian Uniates in Lviv, Ukraine. With his transfer to Naples in 1703, Pignatelli continued his involvement with Greek Catholics, this time "Italo-Greek" or "Italo-Albanian," in his new Archbishopric, paying a visit to the above-mentioned Greek church of SS. Pietro e Paolo.

While in Naples, I was able to test my hypothesis that the Italian peninsula during the seventeenth and eighteenth centuries was a kind of laboratory for the development of post-Byzantine visual culture that was Baroque in nature and thus closely aligned with Roman and Neapolitan stylistic trends. Works of Neapolitan Greek painters such Belisario Corenzio and Eustachio Caruso are a testament to the extent to which that visual culture, generated in Italy within a context of Latin-Greek liturgical encounter, was also adopted by Byzantine-Rite Slavs in Eastern Europe, whether in union with Rome or not. In this context, the Ruthenian Basilians' trip from Rome to Naples would have been an opportunity to see the visually impressive results of Latin-Greek liturgical coexistence in the city, where numerous churches and monasteries already claimed Greek-Rite past. Most importantly, at Capodimonte, I was able to look closely at the faces of Slavs (Polish or Ruthenians) captured by Stefano della Bella in his etchings. Figures of ubiquitous presence in Italian port cities and recognizable to the locals by their exotic furry hats and facial hair choices, they are the nameless recipients of political or artistic acts of the likes of the Pignatellis or the Corenzios.

Anatole Upart received his BFA in Printmaking from the School of the Art Institute of Chicago in 1999 and an MA in Art History from the University of Illinois at Chicago in 2011. He is currently a PhD Candidate in the Department of Art History of the University of Chicago. His dissertation, "Slavic Rome: 1450-1750", examines the art, architecture, and visual culture of Slavic communities in Rome, Naples, and Venice in the Renaissance and Baroque periods. He has published on topics ranging from early modern prints to twentieth-century ecclesiastical architecture. He lives in South Carolina with his wife and four children.



Anonymous Southern Italian artist, *Decomposing Female Figure or Vanitas*, last quarter of the 17th or beginning of the 18th century, wax, wax-covered linen modeled while hot, wooden base with black wax. Photo Luciano Romano. Courtesy Galleria Walter Padovani, Milano

Sara Berkowitz

PhD Candidate, The University of Maryland at College Park
Research Resident at La Capraia,
Spring 2019

Ambiguous Bodies: Gender Non-Conformity in Early Modern Neapolitan Art

With gaping wounds of rotting flesh, the subject of *Decomposing Female Figure or Vanitas* throws her head back, mouth agape in an ambiguous expression of pain and ecstasy. Subtle additions of yellow and red around the figure's mouth and wounds render the ceroplastic sculpture's wax medium eerily lifelike. The polygonal base and the linen mantle draped around her head and left shoulder draw the viewer's gaze to her largest and deepest wounds: the bubbling legions on her breasts. The exposed left breast depicts a state of advanced decay. In this arresting sculpture made in southern Italy around 1700, the strategic placement of wounds on the external markers of the subject's female identity highlights the correlation between gender and theories of art and medicine in the early modern period.

Scholars have long acknowledged the impact of medical studies on artists' renderings of the ideal body, but until recently little attention has been paid to representations of unideal, monstrous, and gender non-conforming bodies. As a Spring 2019 Research Resident at La Capraia, I explored the intersections between art, medicine, and gender within the historical, spatial, and cultural contexts of the Kingdom of Naples during the late sixteenth, seventeenth, and early eighteenth centuries. This period witnessed a renewed interest in representing the infirm, altered, or ambiguous body, as artistic and medical studies flourished, war and disease ran rampant, and studies in the anatomical sciences spread across the Italian continent. Nowhere was this development more explicit than in the southern Italian environs of Naples and Sicily, where numerous outbreaks of plague affected people from every social stratum and where local universities translated Arabic medical texts, prompting reflection on the state of humanity and the human body's capacity for change.

My project traces these developments through three subjects who underwent bodily transformations: Saint Agatha, *castrati*, and hirsutes. In each case, a physical change altered the subject's original gender identity from a clearly defined man or woman into a figure whose gender was less discernible. These alterations occurred through the removal of body parts, such as the breasts of Saint Agatha and the testicles of castrated singers, or through the addition of extra secondary traits, like body hair for hirsutes. These figures participated in the daily experience of Naples and southern Italy, epitomized by the strong cult of Agatha, who was martyred in Sicily; the myriad music conservatories and operatic productions that promoted *castrati*; and the rule of the Spanish viceroy, who brought together an international circle of scholars interested in collecting and representing natural oddities.

During my residency, La Capraia's affiliation with the Museo e Real Bosco di

Capodimonte and other museums and archives across Naples facilitated access to paintings and objects representing each of these subjects. Works such as the *Decomposing Female Figure or Vanitas* bust, currently exhibited at the Capodimonte museum, and Agostino Carracci's circa-1600 portrait of the hirsute Petrus Gonsalvus in *Hairy Harry, Mad Peter, and Tiny Amon*, part of the museum's Farnese collection, demonstrate the broader interest in portraying unideal and medically diverse bodies. My close examination of Carracci's canvas revealed that the hirsute was actually pictured with light blonde hair all over his body, rather than just on his face as previously believed. This subtle inclusion suggests that his body hair may have been manipulated to contrast with the hair on his face, which is long and dark, and as a result contributes to the reevaluation of Petrus's medical diagnosis.

Naples's rich musical history provided the context for understanding the phenomenon of *castrati*, who flourished in the city during the seventeenth and eighteenth centuries. I examined records in the Archivio Storico del Conservatorio di Musica San Pietro a Majella, concentrating on music conservatories' payments to surgeons for turning young boys into *eunuchi*. I discovered that these man-made *castrati* recovered from the procedure in the conservatories, where they enjoyed special privileges such as wearing clothes made from more expensive materials than the other students. Castration instruments from the Museo delle Arti Sanitarie also indicated methods for carrying out the procedure by excising both testicles. Because the operation was illegal at the time, there is a dearth of written and visual accounts in the historical record, and these instruments represent some of the only extant materials uncovered to date. I also explored the fraught and complicated position of these ambiguously-gendered figures in society. While beloved in costume, *castrati* were often caricatured offstage for their extreme height and feminine features.

Naples's status as a port city not only influenced my research on the early modern period's circulation of people, goods, and ideas, but it also facilitated my own access to resources along the Italian peninsula. Together with fellow resident Justinne Lake-Jedzinak, I traveled to Catania, Sicily in February to document the feast day of Saint Agatha. According to Agatha's *vita*, her breasts were forcibly removed after she rejected the advances of a Roman general. Today, over a million people travel to Catania to venerate the saint and participate in centuries-old traditions, including the procession of her reliquary and eating *minne di Sant'Agata* (breast-shaped pastries). Worshippers contemplated Agatha's sacrifice in the setting of the titular Cathedral and connected it to their own lives by offering ex-votos in the shape of breasts for healing breast disease. Witnessing these rituals firsthand provided the framework through which I contextualize paintings of Saint Agatha's breast torture, as they reveal the multi-sensorial material culture of Agatha that runs continuously from the early modern period to today. Agatha's case in particular reveals the multivalence of body parts like the breast to shape meaning and experience across media.

By examining the relationship between medical practice and artistic figuration, my project establishes a direct link between attitudes toward gender and medicine in the early modern period. It also raises questions about the nature of gender in the period, thus contributing to broader interdisciplinary dialogues concerning the body, sex, and representation. Exchange with members of the Capodimonte and broader scholarly community in Naples – and most of all with my fellow residents at La Capraia – proved instrumental to the success of the project.

Sara Berkowitz is a PhD candidate at the University of Maryland at College Park under the direction of Dr. Anthony Colantuono. Her research focuses on the intersection of medicine, gender, and sexuality in early modern Italian art and her dissertation examines bodies that have undergone medical or spiritual transformations. Sara's research has been supported by the Cosmos Club Foundation and a Jacob K. Goldhaber Grant, and she was awarded the Provost's Graduate Assistant Academic Advisor Award of the Year. Her article "Staging Death" appeared in Chronika, and she co-authored the exhibition catalog for An Eye for the Unexpected at the Ackland Art Museum.



Francesco Guarino, *Saint Agatha*, c. 1640, oil on canvas, Museo e Real Bosco di Capodimonte, Naples. Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo, Museo e Real Bosco di Capodimonte

Justinne Lake-Jedzinak
 PhD Candidate, Bryn Mawr College
 Research Resident at La Capraia,
 Spring 2019

*Re-framing Femininity:
 Collecting Portraits of Virgin Martyrs
 in Seventeenth-Century Naples*

Recent research on Neapolitan Baroque painting has focused on the connection between artistic production and local patronage and market demands. Aided by a rich array of archival and visual sources, scholars have conducted studies on social, economic, and aesthetic history to emphasize the distinctive nature of artistic production in Naples. My dissertation aims to build upon this prior scholarship to illuminate the role of women as subjects, authors, and patrons in the seventeenth-century Neapolitan art world and to address the question of why many local artists specialized in painting pictures of heroic female figures. Massimo Stanzione, Bernardo Cavallino, and others built their workshop practices around representing biblical heroines and early Christian virgin martyr saints. Women painters, such as Artemisia Gentileschi (1593-c. 1656), Diana de Rosa (1602-1643), Suor Luisa Capomazza (c. 1600-1646), and Mariangiola Criscuolo (c. 1548-1630) were professional artists who worked in the most prestigious and profitable workshops of male artists and often took on pupils of their own. My project aims to connect these strands of activity and representation to present a comprehensive view of female sanctity and its applications in early modern Neapolitan society.

The second chapter of my dissertation, completed while I was a Research Resident at the Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali at La Capraia, explores how several Neapolitan artists made their careers by depicting early Christian heroines and popular intercessory saints such as Agatha, Catherine of Alexandria, Lucy, and Cecilia, whose strong regional cults grew rapidly in Naples during the seventeenth century. Scholars thus far have associated the female saint picture with classical beauty, opulence, sensuality and sweetness, describing them as numinous archetypal saints with soft, generic features. However, such determinations do not consider the elevated status of a specific subcategory – virgin martyrs – in early modern Neapolitan society, which was due in part to events of great consequence for the local population. Within a year of Gentileschi's arrival in Naples, nearby Mount Vesuvius erupted and the city was just spared. The faithful credited the intercession of Saint Januarius (San Gennaro), a male virgin and martyr, but the event also contributed to the growth of cults dedicated to several female virgin martyrs who patronized victims of disaster and suffering. Saint Agatha, a third-century virgin martyr from Catania, was a patron of volcanic eruptions. Saint Lucy was closely associated with Agatha and acted as a patron of the poor, while Saint Catherine of Alexandria was perhaps the most important patron saint for women. All their cults grew and intensified around the time of the 1631 eruption, coinciding with

Gentileschi's move to the city. The expansion of cults dedicated to holy women opened possibilities for enterprising artists, patrons, and collectors who aligned themselves with these venerated figures.

Private collecting practices often matched public devotion, and virgin martyrs appear more frequently in early seventeenth-century inventories than almost all other religious picture types except for Christ, the Virgin Mary, and Mary Magdalene. Paintings such as Francesco Guarino's *Saint Agatha* and Massimo Stanzione's *Madonna and Child*, both housed in the Museo di Capodimonte, illustrate that the most talented Neapolitan Baroque artists often focused their efforts on creating moving, psychologically complex, and affecting images of holy women. Often dismissed as mere pretty pictures that were dashed off with little concern for individuality, these portrait-like pictures of virgin martyrs and Madonnas were among the highest quality pictures produced for private homes in early modern Italy. At the Capodimonte, I had the opportunity to look more closely at Guarino and Stanzione's paintings and to discuss ideas with curators and museum fellows. Details such as the tear forming in the corner of the subject's eye in Guarino's version of *Saint Agatha* were visible only upon close examination of the painting. By engaging with the collection and the curatorial and conservation staff at the Capodimonte museum, I was able to better detect and define the visual relationships between the works of Gentileschi, Guarino, Cavallino, and the many *mestieranti* (journeymen) who followed their example.

While in residence at La Capraia, I accessed local archives that allowed me to deepen my analysis of seventeenth-century Neapolitan collectors, especially women who are otherwise mostly absent from the historical record. I was able to consult many of the probate inventories held in the Archivio di Stato di Napoli that provided essential evidence for my dissertation research. While many of these have been published by Gérard Labrot in *Collections of Paintings in Naples, 1600-1780*, accessing the original inventories was vital to my project. The published inventories do not include furniture, luxury items of silver and gold, or religious objects. In order to reconstruct the lives of the artists and collectors who focused their energies on painting pictures of holy women, such information is needed to shed light on the extent to which devotional culture permeated all aspects of society in seventeenth-century Naples. In one probate inventory of a Neapolitan noblewoman, I discovered silver crosses, a pair of angels, and a wooden reliquary chest listed in her bedchamber along with a painting of Saint Catherine of Alexandria. Access to the entirety of the collection allowed me to analyze the use and function of portrait-like pictures of holy women in private collections. While conducting research at the Archivio di Stato, I also discovered several unpublished inventories from a group of nuns living in the monastery of Santa Maria della Concordia. By analyzing their collecting practices, I hope to illustrate the ways in which pictures of early Christian virgin martyrs functioned as both sacred and secular representations of authority, particularly for the women who owned them.

As a Research Resident, I was able to develop and refine the work for the second chapter of my dissertation while gathering crucial information for the third chapter. As a result of the research I conducted while living and working at La Capraia in the Real Bosco di Capodimonte, I am better equipped to illuminate the roles of women as subject, symbol, and patron in Baroque Naples.

Justinne Lake-Jedzinak is a PhD candidate at Bryn Mawr College under the direction of David J. Cast. Her research interests include gendered representation in Italian Renaissance and Baroque painting. Her dissertation examines devotional images of saints with an emphasis on women living in Naples who collected pictures of early Christian virgin martyrs. Her awards include a Getty Research Institute Library Grant, a Kress Fellowship for Middlebury Language School, and a McPherson Curatorial Fellowship from Bryn Mawr College to work in the Department of European Painting and Sculpture at the Philadelphia Museum of Art in Fall 2018.



ACTIVITIES REPORT

Research Residents studying manuscripts in the library of the Società Napoletana di Storia Patria in Castel Nuovo, Spring 2019.
Left to right: Elizabeth Duntemann, Sara Berkowitz, Justinne Lake-Jedzinak



Oceans, Art and Markets: Fifty Years of International Research and Methodologies

Held at the Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali on May 30, 31, and June 1, 2019, the international conference *Oceans, Art and Markets: Fifty Years of International Research and Methodologies* gathered in Naples renowned specialists in the study of art markets and early modern cultural circulation to chart the future development of the research project *Merchants and Artists: Provision and Circulation of Artistic Materials and Works of Art between Genoa and Lisbon (1450-1600)*. This three-year program of conferences and research, directed by Prof. Sabina de Cavi (Universidad de Córdoba) and financed by the Ministerio de Economía, Industria y Competitividad de España and the European Regional Development Fund of the European Union (FEDER) (I+D HAR2016-80173-P, Jan. 2016 to Dec. 2019), aimed to map and analyze the early modern market for artistic materials and to understand how local and international trade contributed to the cultural development of early modern Atlantic and Mediterranean port cities.

The gathering in Naples was preceded by two seminars in Seville (June 16-17, 2016) and Córdoba (December 21-22, 2018) dedicated to untangling the specific logistics of the economic and artistic development of those cities and their connections with larger transatlantic itineraries and routes. The third meeting, co-organized with and co-sponsored by the Center in Naples, aimed to test the project and its results and to inform the development of its next phase. Interaction and debate among the participating scholars, as well as study visits to institutions including the Archivio Storico Banco di Napoli and Pio Monte della Misericordia, demonstrated Naples's crucial role as a global node for early modern provision of artworks and artistic materials. Building on this foundation, the *Merchants and Artists* project, now involving scholars from twelve universities in Europe and the United States, will broaden the scope of its proposed next phase (2020-2023) to encompass the Italian south.



Artist in Residence: Yeesookyung

Yeesookyung (Seoul, 1963) is a visual artist whose practice includes the use of various media, including video-installation and painting, with a focus on sculpture. Her works have been presented in several museums and in solo and group exhibitions in Europe, Asia, and the United States.

In 2019 the artist was invited by the Donnaregina Foundation for Contemporary Arts and by the Museo e Real Bosco di Capodimonte to hold related exhibitions in two venues: the Capodimonte and Madre Museum. The show, conceived by Sylvain Bellenger and Andrea Viliani with Sabrina Rastelli and entitled *Whisper Only to You* (10/12/2019 - 01/13/2020), is the first solo exhibition of the South Korean artist in two Italian public institutions. Sabrina Rastelli and Andrea Viliani curated the section in the Madre Museum, while Rastelli with Paola Giusti and Maria Rosaria Sansone curated for the Capodimonte.

The four works by Yeesookyung exhibited at Capodimonte are the apex of the series called *Translated Vase*, a project in which the artist creates sculptures combining fragments of porcelain from the ateliers of famous master potters, who work in the style of the precious ancient Korean ceramics. For this Neapolitan event, the artist created the first pair of vases using the original eighteenth-century fragments of the Capodimonte Royal Porcelain Factory and assembled them in a completely reversible and new shape. She created the second pair by combining portions of "moon jar" vases, a symbol of the Korean nation, with scraps from the students' laboratories of the High School for Fine Arts, "Istituto ad indirizzo raro Caselli -De Sanctis", which is located in the Royal Park of Capodimonte.

In order to allow the artist to produce in situ, the Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali hosted Yeesookyung, her two assistants, and the curator of the project Sabrina Rastelli for three weeks in June 2019.

Center for the Art and Architectural History of Port Cities 2018-2019 Programs

The Center for the Art and Architectural History of Port Cities at La Capraia offers Research Residencies, research workshops and seminars, and larger programs presented with partner institutions. For our Residents we organize site visits to Neapolitan collections, archives, libraries, and other cultural institutions. Together, these programs support scholarly access to Naples, foster new research on Naples and on other port cities, and communicate research to the academic and museum communities.

May 30-June 1, 2019

Site-based scholars' seminar

Oceans, Art, and Markets: Fifty Years of International Research and Methodologies

Organized in collaboration with Prof. Sabina de Cavi and the project "Merchants and Artists: Provision and Circulation of Artistic Materials and Works of Art between Genoa and Lisbon 1450-1600"

Museo e Real Bosco di Capodimonte / La Capraia, and on site in the city

April 19, 2019

Exhibition tour

Caravaggio Napoli

A visit to the exhibition with curator Prof. Cristina Terzaghi (Università degli Studi Roma Tre)

Museo di Capodimonte

April 8, 2019

An O'Donnell Institute visit to La Capraia, with Prof. Rick Brettell (Founding Director), Prof. Michael Thomas (Director), and friends of the Institute

March 26, 2019

Book presentation

Migrating Art Historians on the Sacred Ways (eds. Ivan Foletti, Katarína Kravčíková, Sabina Rosenbergová, and Adrien Palladino, Centre for Early Medieval Studies, Masaryk University, Brno)

Università degli Studi di Napoli "Federico II"

March 20, 2019

Seminar

A seminar on new diagnostic technologies for the study and conservation of paintings by Titian in the collections of the Capodimonte, with conservator Dr. Angela Cerasuolo (Museo di Capodimonte) and Dr. Philippe Walter and Dr. Helen Glanville (LAMS – CNRS Sorbonne Universités Paris)

Museo di Capodimonte

March 2, 2019

Seminar

Prof. Ivan Foletti (Centre for Early Medieval Studies, Masaryk University, Brno)
Museo e Real Bosco di Capodimonte / La Capraia

February 26, 2019

Spring Welcome Colloquium

Presentations by the Center's Spring 2019 Research Residents: Sara Berkowitz and Justinne Lake-Jedzinak

Museo e Real Bosco di Capodimonte / La Capraia

February 25, 2019

Lecture

Abitare un fondaco al Cavone: dall'archivio alle fonti orali, tracce e memorie della cultura popolare

Prof. Brigitte Marin and Prof. Marcello Anselmo (Aix-Marseille Université)

Museo di Capodimonte

February 23, 2019

Exhibition tour

Rubens, Van Dyck, Ribera. La collezione di un Principe

A visit to the exhibition with curator Prof. Giuseppe Porzio (Università degli Studi di Napoli L'Orientale)

Palazzo Zevallos Stigliano

February 20, 2019

Site visit

The Gabinetto dei Disegni e delle Stampe, with Dr. Gianluca Puccio

Museo di Capodimonte

January 22, 2019

Site visit

The library of the Società Napoletana di Storia Patria

January 15, 2019

Site visit

Archivio di Stato di Napoli

December 4, 2018

Site visit

The studio of conservator Bruno Arciprete

November 5, 2018

Study day

The Ancient Port of Naples

Prof. Rabun Taylor (University of Texas at Austin)

Museo Archeologico Nazionale di Napoli, and on site in the city

October 16, 2018

Seminar

A seminar and visit to the conservation studio of the Museo di Capodimonte to study Giovanni Bellini's *Transfiguration of Christ*, with conservator Dr. Angela Cerasuolo and curator Dr. Alessandra Rullo
Museo di Capodimonte and La Capraia

October 9, 2018

Seminar

Dr. Julie Beckers (Research Fellow, KU Leuven/Illuminare Centre for the Study of Medieval Art)
Museo e Real Bosco di Capodimonte / La Capraia

October 8, 2018

Site visit

Casa Morra, with collector/curator Giuseppe Morra

October 5, 2018

Seminar

Dr. Kristen Strehle (Kunsthistorisches Institut in Florenz)
Museo e Real Bosco di Capodimonte / La Capraia

October 4, 2018

Seminar

Dr. Silvia Armando (John Cabot University, Rome)
Museo e Real Bosco di Capodimonte / La Capraia

October 2, 2018

Seminar

Nora Lambert (University of Chicago)
Museo e Real Bosco di Capodimonte / La Capraia

September 29, 2018

Fall Welcome Colloquium

Presentations by the Center's 2018-2019 and Fall 2018 Research Residents: Fabrizio Ballabio, Elizabeth Duntemann, Peter Levins, and Anatole Upart
Museo e Real Bosco di Capodimonte / La Capraia

September 26, 2018

Seminar

Prof. Sabina de Cavi (Universidad de Córdoba)
Museo e Real Bosco di Capodimonte / La Capraia

September 23, 2018

Site visit

Paintings storage at Palazzo Reale



Research Residents at the Giardino Torre (Tower Garden) of the Royal Park of Capodimonte, Fall 2018. Left to right: Elizabeth Duntemann, Fabrizio Ballabio, Anatole Upart, and Peter Levins



Advisory Group

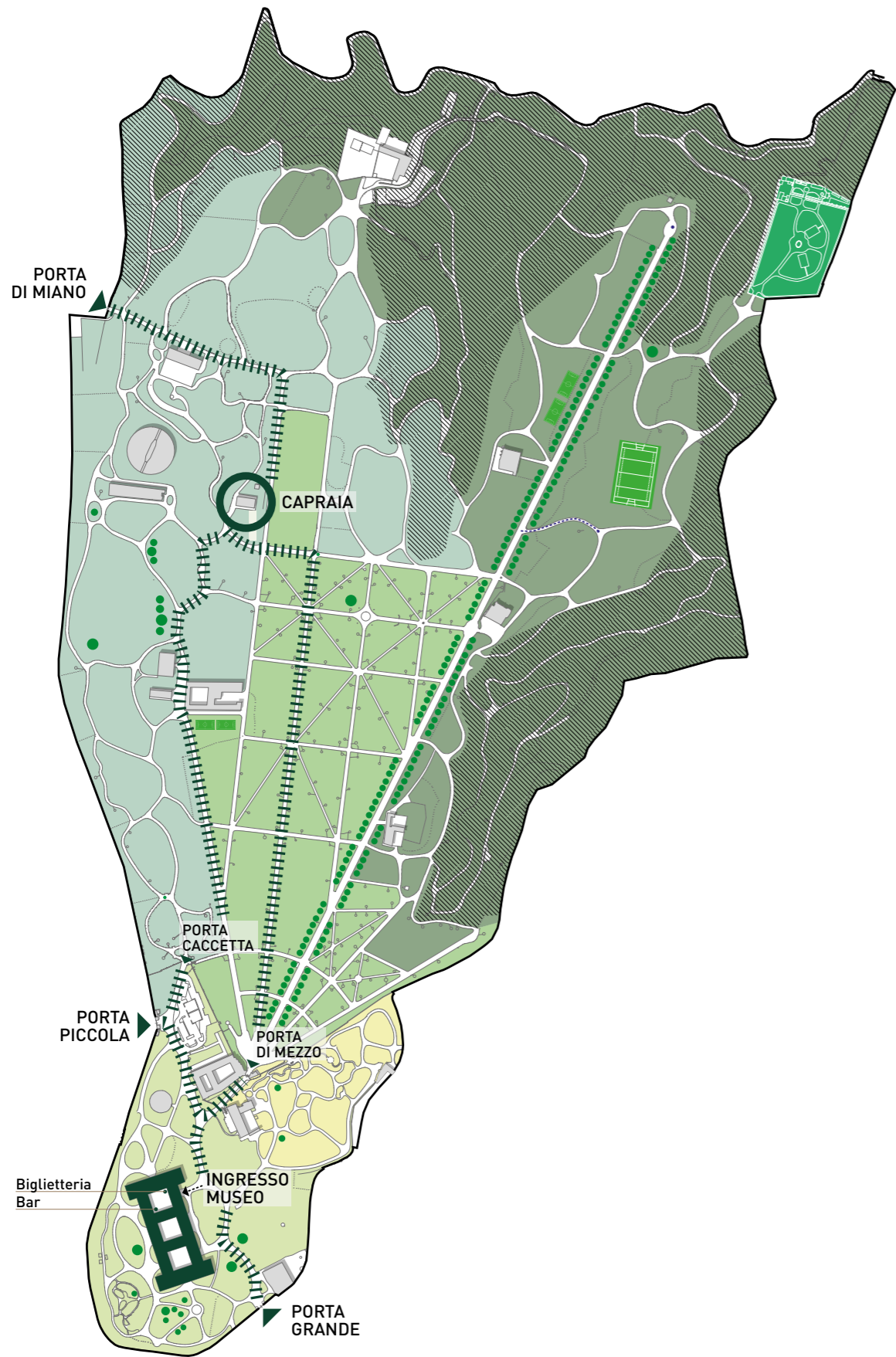
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