

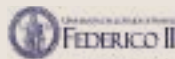


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GATEWAYS TO MEDIEVAL NAPLES

Field Seminar
7-9 June 2022, Naples

CENTER FOR THE ART
AND ARCHITECTURAL HISTORY
OF PORT CITIES



KRESS



THE
EDITH O'DONNELL
INSTITUTE OF
ART HISTORY

THE UNIVERSITY OF TEXAS AT DALLAS



in collaboration with



TUESDAY, 7 JUNE 2022

DAY 1 / Morning

ACCADEMIA PONTANIANA / Via Mezzocannone 8

This session is open to the public; pre-registration required

h. 9.30-10.00 / **Welcome and introduction by Janis Elliott and Cathleen Fleck, on behalf of the organizing committee**

Chair: **Tanja Michalsky** – Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte

h. 10.00-10.40 / **Alfredo Buccaro** – Università degli Studi di Napoli “Federico II” / CIRICE - Centro Interdipartimentale di Ricerca sull’Iconografia della Città Europea

Alle soglie della Napoli ducale: architettura, urbanistica e cartografia digitale

h. 10.40-11.20 / **Caroline Goodson** – University of Cambridge

Environmental History of Early Medieval Naples: houses, churches, and their gardens

h. 11.20-11.40 / Coffee Break

Chair: **Vinni Lucherini** – Università degli Studi di Napoli “Federico II”

h. 11.40-12.20 / **Monica Santangelo** – Università degli Studi di Napoli “Federico II”

Urban Space, social distinction and political representation: tocchi and Seggi in late medieval Naples

h. 12.20-13.00 / **Damiana Di Bonito** – Università degli Studi di Napoli “Federico II”

Riallestimenti di arredi altomedievali a Napoli tra XIX e XX secolo: il caso dei plutei della chiesa di Sant’Aspreno al Porto

h. 13.00 -14.30 / Light lunch at Accademia Pontaniana

Walk together to San Domenico Maggiore (ca. 5 min)

DAY 1 / Afternoon

Chair: **Janis Elliott** – Texas Tech University

BASILICA DI SAN DOMENICO MAGGIORE / Piazza San Domenico Maggiore

h. 15.00-15.40 / **Sarah Wilkins** – Italian Art Society / Pratt Institute

The Dominican and Angevin Worlds of the Brancaccio Chapel in San Domenico Maggiore

Walk together to Santa Restituta (ca. 10 min)

BASILICA DI SANTA RESTITUTA / Via Duomo 147

h. 16.00-16.40 / **Alexis Wang** – Columbia University

The Embedded Panel in the Apse of Santa Restituta

h. 19.30 / Informal dinner at Taverna dell’Arte / Rampe San Giovanni Maggiore 1a

WEDNESDAY, 8 JUNE 2022

DAY 2 / Morning

Chair: **Elisabetta Scirocco** – Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte

“SERINO” AQUEDUCT, BASILICA DI SANTA MARIA MAGGIORE ALLA PIETRASANTA / Piazzetta Pietrasanta

h. 9.30-10.10 / **Diana Mellon** – Columbia University

Aquatic Underground

Walk together to Santissima Annunziata (ca. 15 min)

Chair: **Stefano D’Ovidio** – Università degli Studi di Napoli “Federico II”

BASILICA DELLA SANTISSIMA ANNUNZIATA MAGGIORE / Via Annunziata 34

h. 10.30-11.10 / **David D’Andrea** – Oklahoma State University

Medieval Naples as a Gateway of Health Care and Charity

Walk together to San Giovanni a Carbonara (ca. 15 min)

Chair: **Cathleen Fleck** – Saint Louis University

PARCO DI RE LADISLAO / Via Cardinale Seripando

h. 11.30-12.10 / **Andrea Pane** – Università degli Studi di Napoli “Federico II”

L’architettura del complesso di San Giovanni a Carbonara a Napoli come paradigma della transizione dal Gotico al Rinascimento

Walk together to Fondazione Made in Cloister (ca. 10 min)

MADE IN CLOISTER / Piazza Enrico De Nicola 48

h. 12.30-13.10 / **Hilary Haakenson** – California State University

Sergianni in the Temple of Solomon: Spiritual Topography in San Giovanni a Carbonara

h. 13.30-13.40 / Light lunch at Made in Cloister

Walk together to Istituto di Scienze del Patrimonio Culturale (ca. 20 min)

DAY 2 / Afternoon

ISPC ISTITUTO DI SCIENZE DEL PATRIMONIO CULTURALE / Via Guglielmo Sanfelice 8

h. 15.10 -15.20 Greetings from **Costanza Miliani**, Director, ISPC

Chair: **Antonino Tranchina** – Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte

h. 15.20-16.00 / **Nora Lambert** – University of Chicago

Manuscripts on the Move

h. 16.00-16.40 / **Ronald Musto** – University of Bristol

A New View of Naples from the Campus Neapolitanus and its Authorship

h. 16.40-17.20/ **Luisa Nardini** – University of Texas, Austin

Campanian manuscripts in the Biblioteca Nazionale of Naples

h. 18.00, GALLERIE D’ITALIA, Via Toledo 177

Presentation of the volume *Confraternities in Southern Italy: Art, Politics, and Religion (1100-1800)*, edited by David D’Andrea and Salvatore Marino

THURSDAY, 9 JUNE 2022

DAY 3 / Morning

MUSEO E REAL BOSCO DI CAPODIMONTE / Via Miano 2

h. 9.30-10.00 Welcome coffee - Capodimonte Café

MUSEO DI CAPODIMONTE – SALA SOL LEWITT

h. 10.00-10.10 Greetings from **Sylvain Bellenger**, Director, Museo e Real Bosco di Capodimonte

Chair: **Sarah Kozlowski** – Edith O’Donnell Institute of Art History / Centro per la Storia dell’Arte e dell’Architettura delle Città Portuali “La Capraia”

h. 10.10-10.50 / **Imogen Tedbury** – Royal Museums Greenwich

Gateways to the Holy Land: The Aix-Lehman panels between Provence, Naples, Nubia and Jerusalem

Walk together to the Sale Pittura Medievale

MUSEO DI CAPODIMONTE – SALE PITTURA MEDIEVALE

DAY 3 / Morning

h. 11.10-11.50 / **John Witty** – Independent scholar

Weaving Representations of Power: Depicting Middle Eastern and European Textiles in Fourteenth-Century Naples

Free time to visit the museum

h. 13.00-14.00 Light lunch at Stufa dei Fiori / Palazzina dei Principi

Meet at Porta di Mezzo at h. 14.10 to walk together to La Capraia (ca. 15 min)

THURSDAY, 9 JUNE 2022

DAY 3 / Afternoon

REAL BOSCO DI CAPODIMONTE / LA CAPRAIA

This session is open to the public; pre-registration required

Chair: **Adrian Bremenkamp** – Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte

h. 14.30-15.10 / **Nunzia Tota** – Università degli Studi di Napoli “Federico II” / École des Hautes Études en Sciences Sociales

Il ruolo dell’epigrafe nella scultura funeraria di età angioina a Napoli

h. 15.10-15.50 / **Jill Caskey** – University of Toronto

Webs of Gold: Ideologies of Metalwork in the Kingdom of Sicily

h. 15.50-17.00 Final discussion

h. 17.00 Closing reception at La Capraia

ALFREDO BUCCARO

Università degli Studi di Napoli "Federico II"

CIRICE - Centro Interdipartimentale di Ricerca sull'Iconografia della Città Europea

Alle soglie della Napoli ducale: architettura, urbanistica e cartografia digitale

Abstract

A valle dei recenti studi condotti dal proponente sulle chiese dei Santi Cosma e Damiano e di San Giovanni Maggiore, nonché delle esperienze maturate dal CIRICE nell'ambito del progetto di ricerca *Naples Digital Archive* con la Biblioteca Hertziana e dello studio in atto sulla Città Antica con il progetto *Forma Urbis Neapolis*, si presenta in questa sede, con l'ausilio di strumenti cartografici digitali, l'analisi storica urbana dell'area dei Banchi Nuovi dalla sua formazione nel corso dell'età tardoantica e altomedievale fino all'inizio di quella moderna. Questa interessante parte del centro storico napoletano, sita sul ciglio del pianoro a monte dell'attuale piazza G. Bovio, mostra tuttora un intricato tessuto viario, nato in relazione alle attività commerciali e alla vicinanza allo scalo portuale.

A partire dal margine sud-ovest del nucleo urbano antico, precisamente lungo il limite meridionale dell'ampliamento tardoromano tra via Mezzocannone e il muro della cittadella di Santa Chiara, l'espansione bizantino-ducale in direzione del porto favorì un consistente sviluppo edilizio intorno al nuovo asse individuabile nella strada dei Banchi Nuovi, sinuoso collegamento tra la collina di San Giovanni Maggiore e Santa Maria La Nova.

La piazzetta dei Banchi Nuovi con la chiesa dei Santi Cosma e Damiano, insieme con i larghi di Santa Maria La Nova, Ecce Homo, T. Monticelli (già dei Santi Demetrio e Bonifacio) e San Giovanni Maggiore, quest'ultimo segnato dall'importante presenza della basilica, costituiscono oggi i punti di snodo dell'articolato percorso, che vede a nord la confluenza della strada di Santa Chiara – in diretta comunicazione con il decumano inferiore – e sul versante opposto una serie di erte e tortuose stradine (pendino Santa Barbara, strada del Cerriglio, calata Santi Cosma e Damiano) dirette un tempo alla spiaggia di Neapolis.

Gli storici avanzano diverse ipotesi circa lo sviluppo dell'area fino all'età aragonese, offrendoci un quadro urbanistico complesso: sulla base dei nuovi studi e degli strumenti digitali è possibile proporre un'inedita lettura, utile alla valorizzazione di un percorso e di un tessuto conservatisi praticamente intatti nei secoli.

Biography

Professore Ordinario di Storia dell'architettura presso l'Università di Napoli Federico II, PhD in Storia dell'Architettura e dell'Urbanistica, è direttore della Rivista scientifica *Eikonocity* e di due Collane per CIRICE-FedOA University Press. Dal 2011 al 2020 è stato direttore del CIRICE (Centro Interdipartimentale di Ricerca sull'Iconografia della Città Europea) dell'Ateneo fridericiano.

I suoi principali studi riguardano Leonardo e la sua influenza sull'architettura e sull'ingegneria in età moderna, l'analisi storica urbana con applicazione della grafica digitale alla documentazione d'archivio e alla cartografia, le opere pubbliche nel Mezzogiorno in età borbonica, la diffusione del linguaggio vanvitelliano nella Russia settecentesca. Tra i numerosi studi: *Istituzioni e trasformazioni urbane nella Napoli dell'Ottocento* (1985), *Opere pubbliche e tipologie urbane nel Mezzogiorno preunitario* (1992), *Napoli millenovecento. Dai catasti del XIX secolo ad oggi* (con G.C. Alisio, 2000), *Antonio Rinaldi architetto vanvitelliano a San Pietroburgo* (con G. Kjučarianc e P. Miltenov, 2003), *Architettura e urbanistica dell'età borbonica. Le opere dello Stato, i luoghi dell'industria* (con G. Maticena, 2004), *Leonardo da Vinci. Il Codice Corazza nella Biblioteca Nazionale di Napoli* (2011).

CAROLINE GOODSON

University of Cambridge

Environmental History of Early Medieval Naples: houses, churches, and their gardens

Abstract

The charters recorded in the so-called Regesta Neapolitana include over 675 property documents dating from 912-1130. These documents, and the scattered other documents we have from the early medieval period, provide rich and detailed pictures of the city and who lived in it: we can see neighbourhoods of houses with attached gardens, the creation of new churches within the city, and suburban properties, the agricultural produce of which went to feed urban landlords (who were often monastic communities). While scholars have previously examined these documents for the social and economic history of early medieval Naples, I am interested in the urban landscape: the intersections of ancient monuments, new buildings, clusters of houses and churches, and in particular their relationships to the cultivated spaces of the city. Kitchen gardens provided early medieval Neapolitans with the majority of their fresh fruits and vegetables and my presentation will examine the effects of food cultivation within the city: who had access to cultivated spaces? How much interaction was there between urban and suburban communities? Where did the fresh food for early medieval Naples come from? The available evidence is predominantly textual though increasingly archaeological research is providing new information about early medieval urban activities and occasionally archaeobotanical data permitting us to reconstruct what was grown, in what proportion, and how it might have changed with regard to the past. My research on the 'unbuilt' but actively cultivated elements of the urban landscape provides a new view of how power worked in the city and which environmental strategies pursued by Naples were similar or different from other parts of Italy and the western Mediterranean world. This helps us to evaluate early medieval churches and other monuments within their urban context.

Biography

For the past 15 years, I have been exploring the formation of early medieval societies in the post-Roman world, especially Italy and North Africa. My research concentrates on the nature of power in these places, looking at how different groups positioned themselves as successors of the Romans' past glories or innovators in a new world order. My work deliberately moves between the disciplines of archaeology and history. I work as a field archaeologist and, in addition to excavation, I use standing buildings archaeology, architectural history, archaeological archives, and material culture studies in my research. I have also published extensively on medieval documentary and historical texts, such as chronicles, hagiography, and more recently charters and diplomata. My most recent book, *Cultivating the City in Early Medieval Italy*, explores the interaction between urbanism and productive gardening between c. 500 - c. 1050.

MONICA SANTANGELO

Università degli Studi di Napoli "Federico II"

Urban Space, social distinction and political representation: tocchi and Seggi in late medieval Naples.

Abstract

Scholars did not focus on the social pre-eminence, the urban space structuring, and the political decision making of urban communities in late medieval monarchies. The 'republican' paradigm achieved by the Anglo-American historiography - only recently revisited - leads to overvalue the role of the urban centres of North and Centre Italy, in progress toward 'modernity'. In the meantime, the stereotype of the southern Italy as a political space unfavorable to community-based forms of development, shaped by the historiography of the "two Italies", and the serious losses of documents led to overlook the social distinction process of *Seggi*-building, in Naples and in many other late medieval cities of *Regnum Siciliae citra Pharam*.

A medieval *Seggio* is a set of phenomena: specific architectural artefacts on the model of the classical four-sided porticos; topographical-based aristocratic associations with legal personality and specific rules and customs; and finally, the base cells of urban self-government of citizens, sometimes managed by a popular *Seggio* too.

My still on-going research on late medieval Naples has already showed that the noble *Seggi* system (Montagna and Forcella, Nido, Capuana, Portanova, Porto) is structured by a long process of social distinction, from the end of the 12th to the beginning of the 16th centuries. This process is developed by specific control-practices, which eminent families made of urban space, and was relatively autonomous from the kings' action, through the polycentric system of about 35 *tocchi* and then of the noble and popular *Seggi*. Each *Seggio* builds an urban space structure and a complex social hierarchy; but it manages the political participation, representation, and exclusion too. The *Seggi* families had many differences in roots, sizes, economic means and according to many other criteria, as the division between *Seggi* of Capuana and Nido, and the *Seggi* mediani of Montagna, Portanova, and Porto. Together with these parameters, I have stressed an other criterion too, based on the antiquity of urban rooting, distinguishing noble families between *indigenae* and *advenae*.

The paper reflects on the social, military, religious control-practices clan and families made of the urban space between mid-12th and the beginnings of 16th centuries, by focusing on the meaning gave to the urban rooting during the long *Seggi* building-process. I will focus on the way the continuous urban space control was a strong criterion of social distinction, by mixing with other legitimacy tool, such as the *regis servitium*, and is developed a symbolic reproduction notion of the ethical and political noble memory.

Biography

Monica Santangelo obtained a PhD in Medieval History at the University of Palermo and she was Post-doc fellow for two years at the University Federico II of Naples, where she is currently Researcher (RTD-a) in Medieval History. Her research focuses on some topics which remained on the margins of historiographical debate: social distinction, urban space control, political languages, power practices and social memory of civic nobilities, in particular the *Seggi* in Naples and in other medieval cities of southern mainland Italy. Throughout the years, she has expanded his research from the social and institutional history to cultural history of the Late Middle Ages, taking advantage from her philological and linguistic background. In particular, the reception of Antiquity transformed the legitimacy languages and political practices in late 15th-century Naples, as emerged from the analysis and critical edition of a commentary on Livy's *Ab urbe condita libri*: Pietro Jacopo de Jennaro's *Libro terczo de regimento de l'Opera de li homini jllustri* (Napoli 2019). Currently, she is working on the medieval *Seggi* of Naples, and on the relationship between classicism and power practices in the cities of southern Italy, between the 15th and 16th centuries.

DAMIANA DI BONITO

Università degli Studi di Napoli "Federico II"

Riallestimenti di arredi altomedievali a Napoli tra XIX e XX secolo: il caso dei plutei della chiesa di Sant'Aspreno al Porto

Abstract

I plutei della chiesa di Sant'Aspreno al Porto costituiscono un caso assai controverso negli studi sulla scultura altomedievale napoletana. La storiografia novecentesca si è focalizzata in particolare sulla loro lettura stilistica e cronologica, tralasciandone la storia conservativa e il loro allestimento. L'attuale chiesa di Sant'Aspreno al Porto è situata al di sotto del Palazzo della Borsa, sede della Camera di Commercio napoletana, nell'attuale piazza Giovanni Bovio, e fu oggetto di una totale risistemazione avvenuta tra il 1890 e il 1900. La piccola chiesetta conserva un antico vano ipogeo, recante alcune pitture parietali e un altare a blocco di datazione incerta, ma sicuramente parte del nucleo originario della chiesa. Fino agli interventi di fine XIX secolo, la chiesa si trovava nell'area denominata Bassoporto, all'interno di un Fondaco, detto degli Schiavi, zona densamente popolata, che nel corso del decennio in questione fu espropriata per fare posto alla costruzione del Palazzo, su progetto dell'architetto Alfonso Guerra e dell'ingegner Luigi Ferrara. Questa area era stata, peraltro, già interessata da alcuni interventi promossi dal più ampio fenomeno urbanistico del Risanamento, volto alla bonifica e alla risistemazione dei Quartieri Bassi napoletani (la legge per il Risanamento di Napoli fu approvata nel 1885).

In questa presentazione ci si propone quindi di esaminare la risistemazione degli ambienti della chiesa nell'ambito della costruzione del nuovo edificio; e indagare quali scelte condussero al nuovo allestimento dei rilievi altomedievali grazie a documenti inediti rinvenuti negli archivi napoletani. In particolare, alcune fotografie storiche di fine XIX secolo costituiscono un valido strumento per inquadrare con maggiore eshaustività il caso di studio presentato. Dalla disamina della documentazione emerge inoltre il dibattito che la vicenda suscitò tra gli eruditi locali, impegnati nel preservare l'antico monumento dalla distruzione prevista dai primi progetti del Palazzo della Borsa. Di grande interesse risulta anche l'operato della Commissione Municipale per la Conservazione dei Monumenti, di cui si conserva cospicua documentazione.

Le vicende conservative dei plutei e del contesto architettonico permettono, infine, di avviare una riflessione storiografica più ampia sulla fortuna conservativa degli arredi medievali a Napoli a cavallo tra Ottocento e Novecento: numerosi furono infatti gli interventi previsti dal Risanamento sul tessuto chiesastico, determinando, talvolta, totali alterazioni dei contesti originari.

Biography

Mi sono formata a Napoli presso l'Università Federico II, conseguendo la laurea triennale nel febbraio 2015 e la laurea magistrale nel novembre 2016: entrambe le tesi sono state incentrate su argomenti del Medioevo napoletano e condotte sotto la guida della prof.ssa Vinni Lucherini. Nel 2017 ho collaborato con il dipartimento della Prof. Dr. Tanja Michalsky presso la Biblioteca Hertziana di Roma-Max Plank Institut für Kunstgeschichte per attività di supporto scientifico e organizzativo per lo Studiengang 2017, dal titolo *Knotenpunkte und Netzwerke Neapels. Tiefenbohrungen in einer porösen Stadt*. Nel 2021 ho conseguito il Dottorato di Ricerca in Storia dell'Arte (XXXIII ciclo) presso Sapienza, Università di Roma, con una tesi in Storia dell'arte Medievale, dedicata alla scultura altomedievale nella Diocesi di Napoli tra VI e XI secolo, sotto la guida della prof.ssa Manuela Gianandrea. Attualmente sono assegnista di ricerca presso l'Università degli Studi di Napoli Federico II nel progetto *DIOMEDA. The Discovery of Medieval Art while Looking for Antiquities. Perception of Medieval Heritage by European Travellers to Southern Italy and Central Mediterranean Countries (17th - 19th centuries)*.

SARAH WILKINS

Italian Art Society / Pratt Institute

The Dominican and Angevin Worlds of the Brancaccio Chapel in San Domenico Maggiore

Abstract

The so-called Brancaccio Chapel in San Domenico Maggiore (1308-1309) contains one of three Angevin-era Magdalen cycles extant in Naples, the greatest concentration of late medieval Magdalen imagery found anywhere in Italy. The main Dominican church of Naples, San Domenico was originally dedicated to Mary Magdalen by Charles II when he founded the church in 1283. This was part of a widespread Angevin campaign promoting the cult of the Magdalen, their new patron saint, focused on Franciscan and Dominican establishments in the Kingdom of Naples and Provence. Thanks to Charles' interventions, in 1295 the Dominicans became guardians of both major Provençal Magdalen pilgrimage sites—the Church of Saint-Maximin, where he “discovered” her body in 1279, and the Sainte Baume grotto, where she supposedly retreated into the wilderness—and became viewed as a protectress of the Order. The Brancaccio Chapel, however, is the only surviving visual evidence of this Angevin-Dominican promotion of the Magdalen cult in Naples. Indeed, due to their relative lack of interest in narrative art, this is the sole extant pictorial cycle of her life in a Dominican context prior to 1400. It thus provides a rare glimpse into intersecting Angevin and Dominican interest in the Magdalen.

Rather than investigating the Brancaccio Chapel's unique context and meaning, prior scholarship has largely focused on its disputed attribution. My paper addresses this lacuna. It is my contention that the commissioning of Magdalen cycles in Naples must be viewed at least in part as an endeavor to promote the Angevins through their relationship to their patron saint. After addressing the complex issue of the chapel's patronage, I examine its subject matter and iconography, focusing primarily on the Magdalen cycle, whilst addressing its relationship with the cycles of John the Evangelist and Andrew, and the Crucifixion with Dominican saints. Although the chapel's commissioner cannot be securely identified, I argue that style, subject matter and iconography are employed to represent the patron as an intimate of the Angevin dynasty, promoting both Angevin interests and Dominican views in this prominent chapel of the main Dominican church of Naples, built by its Angevin ruler, Charles II.

Biography

Sarah Wilkins's research focuses on mendicant and Angevin patronage, the representation of women, and the cult of the saints. She has published articles on the visual cult of the Magdalen in Naples and in Assisi, and was co-editor of *Trecento Forum I: Art and Experience in Trecento Italy*, the inaugural volume of Trecento Forum, a new Brepols book series, for which she is also series editor. Dr. Wilkins has presented papers and organized sessions at numerous international conferences, including the Renaissance Society of America and ICMS, Kalamazoo. Awards received include a Fulbright Fellowship, Mellon Dissertation Grant, and most recently, the RSA-Samuel H. Kress Research Fellowship in Renaissance Art for her book project on the Magdalen Chapel in the Palazzo del Podestà in Florence. She is President for the Italian Art Society, a founding member of the Andrew Ladis Memorial Trecento Conference Planning Committee, and Adjunct Assistant Professor at Pratt Institute.

ALEXIS WANG

Columbia University

The Embedded Panel in the Apse of Santa Restituta

Abstract

A frescoed image of Christ in Majesty surrounded by angels adorns the apse of Santa Restituta. Though subjected to numerous post-medieval painting campaigns, the apse preserves its general twelfth-century scheme, and it can be inscribed within an established medieval tradition of representing a theophany in the apses of churches. Yet this theophany figures the revelation of God with a surprising device. Disrupting the continuous painted surface of the apse is a circular recess in the plaster that holds a panel of Christ's nimbed head. Rendered in tempera and gold on a round wooden panel, the inset panel is a seemingly anomalous object within a mural image. Its presence fragments the body of Christ into a mixed media, hybrid form. And its circular, "cut-out" format suggests a history of reuse. How did the twelfth-century beholder understand this mixed media ensemble, and what might it indicate about broader issues concerning the nature of representation and the materiality of the divine?

Because the medieval stratum of Santa Restituta's apse was only fully uncovered after 1990, it is one of the most important recent additions to the corpus of Italian medieval apse decoration. Yet perhaps because of its recent discovery, the panel's dual nature—located between mural painting and portable devotional icon—has only occasionally been examined. Drawing on foundational work of Pierluigi Leone de Castris, Vinni Lucherini, and Giorgia Corso, I will discuss the technique, form, and dating of the embedded panel. I will then consider the evidence for embedded panels for the other eight figures in the apse. In so doing, I contextualize Santa Restituta within the wider medieval practice of inserting wooden panels for the heads of frescoed figures. Finally, I will offer some preliminary thoughts on the function of Santa Restituta's embedded panels: first, how the Christ panel operated within a wider cross-cultural context; second, how the intermedial, fragmented image of Christ forms a visual argument for the True Presence of Christ in the Eucharistic Host; and third, how the use of embedded panels for all nine figures pictured diverse modes through which the divine manifests in material form.

Biography

Alexis Wang is a specialist in the art and architecture of medieval Europe and the Mediterranean, with particular interests in the mediality of mural decoration, cross-cultural exchange, and the intersections between art, science, and devotion. Her current book project, *Intermedial Effects, Sanctified Surfaces*, examines medieval understandings of medium and mixture, and brings to light the practice of embedding devotional objects within monumental mural images in medieval Italy. She recently defended her dissertation in the Department of Art History and Archaeology at Columbia University, and was awarded her Ph.D. in the spring of 2022. In 2019-2020 she was the Donald and Maria Cox/Samuel H. Kress Foundation Rome Prize Fellow in Medieval Studies at the American Academy in Rome. She is currently the 2021-2022 Jane and Morgan Whitney Fellow in the Department of Medieval Art and the Cloisters at the Metropolitan Museum of Art in New York.



S. Maria de Olearia, Maiori, ca. 11th c.



Madonna dell'Idria, San Gregorio Armeno, Naples (early modern overpainting on medieval panels)



Head of Mary on circular panel, recto and verso views, once embedded at Sant'Aniello a Caponapoli, Naples, 13th c. (Museo di Capodimonte)



Head of Christ Child on circular panel, recto and verso views, once embedded at Sant'Aniello a Caponapoli, 13th c. (Museo di Capodimonte)



Cappella del Salvatore, Chiostro del Paradiso, Amalfi, 13th c.



Lateran icon of Christ, Sancta Sanctorum,
Rome (ca. 6th c. panel; late 12th c. revetment)



Lateran apse mosaic, San Giovanni in Laterano, Rome, (1291 with ca. 5th c. bust of Christ; photograph by John Henry Parker)

DIANA MELLON

Columbia University

Aquatic Underground

Abstract

Unlike the dramatic aqueducts still visible around Rome today, Naples' water supply system was largely subterranean. In antiquity, water descended from the town of Santa Lucia di Serino near Avellino to Naples, passed through the Campi Flegrei, and arrived at the Piscina Mirabilis cistern. Still flowing through a network of underground tunnels, some carved directly into tufa, water was a source of urban strength for the medieval city. It filled wells, fed bath houses, animated fountains, and powered mills. Its scarcity or overabundance at a given site played a significant role in determining where and how buildings were constructed.

At the same time, these unmapped passages were construed as points of vulnerability. The medieval period is bracketed by Byzantine commander Belisarius's siege of Naples via aqueducts in 536 and Alfonso of Aragon's own use of aqueducts to conquer the Angevin city in 1442. These accounts attest to the liminal status of an essential but elusive part of the city's infrastructure.

While some segments of this subterranean system can be identified as ancient or early modern constructions, it remains difficult to determine what was in use during the medieval period and how it was used, both officially and unofficially. Very few archival records survive to clarify this aspect of the city's medieval infrastructure, and the existence, location, and nature of underground water itself in Naples has been a matter of debate up until the present day. Perhaps because of this, the city's medieval aquatic underground has been underutilized as a gateway through which to consider building projects above ground.

During this session, participants will visit the recently opened Museo dell'Acqua, descending 35 meters into tufa rock beneath the Basilica Santa Maria alla Pietrasanta to view a segment of the ancient city's water system. Observing the suggestive physical characteristics of these subterranean cavities, we will discuss how the city's inhabitants ingeniously repurposed tunnels and caverns over the centuries, innovating a form of architecture which is the result of the material constraints of the subterranean and the dynamic properties of water.

Biography

Diana Mellon is a Ph.D. candidate in the department of Art History & Archaeology at Columbia University. Her dissertation traces the practice of therapeutic bathing in the Renaissance, exploring how balneological images in illuminated manuscripts, printed maps and illustrated books became sites for rethinking human relationships to the natural and architectural environment. Diana earned her M.Phil. and M.A. degrees from Columbia University, and her B.A. in the History of Art from Yale University, where her senior thesis examined the Naples-based seventeenth-century painter François de Nomé. She has held internships and fellowships at the Frick Collection, the National Gallery of Art in Washington, the Beinecke Rare Book & Manuscript Library, and the American Academy in Rome. Diana was a 2019–2020 research resident at La Capraia, the Center for the Art and Architectural History of Port Cities in Naples. In 2021 she designed and taught an undergraduate seminar at Columbia entitled *Mediterranean Maps: 1300-1700*.



The path of the Serino Aqueduct. Wikimedia Commons.



Aeration well at site beneath Vico Traetta in the Sanità district. Newfotosud Sergio Siano, from www.ilmattino.it.



Diagram of recently excavated aqueduct and necropolis beneath Vico Traetta in the Sanità district. From F. Colussi and C. Leggieri, *L'acquedotto augusteo del Serino nell'area Vergini-Sanità a nord di Neapolis: identificazione e studio di due ponti-canale*, 2016.

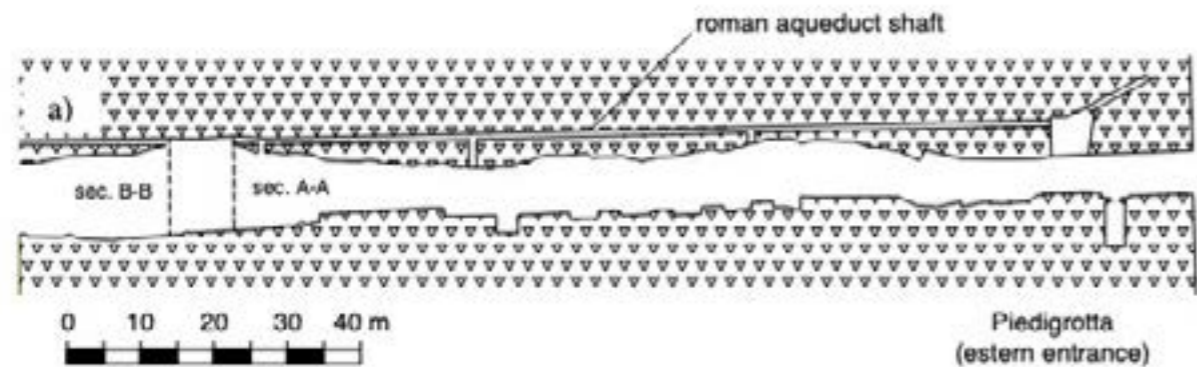


Fig. 5 – Palazzo de' Mari: 1) ponte-canale dell'acquedotto augusteo; 2) ponte canale est; 3) sezione dello speco augusteo; 4) piegatura della parete ovest del canale augusteo; 5) intersezione dello speco augusteo con quello trasversale; 6) cisterna con pilastro pozzo. La linea in grassetto indica i confini del palazzo, l'altra quelli della cisterna.

Diagram of recently excavated aqueduct and cistern beneath Vico Traetta in the Sanità district. From F. Colussi and C. Leggieri, *L'acquedotto augusteo del Serino a nord di Neapolis nell'area compresa tra la Sanità e i Ponti Rossi*, 2018.



Repurposed Hellenistic funerary chamber and well pilaster at site beneath Palazzo de' Mari in the Sanità district. From F. Colussi and C. Leggieri, *L'acquedotto augusteo del Serino a nord di Neapolis nell'area compresa tra la Sanità e i Ponti Rossi*, 2018.



Plan of the eastern section of the Crypta Neapolitana tunnel, showing aqueduct shaft, from a conference paper by L. Amato, A. Evangelista, M.V. Nicotera and G. Viggiani, 2000.



Entrance to the aqueduct alongside the Crypta Neapolitana.
Mentnafunangann, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=32354276>.



Aqueduct *diversorium* tunnel converted into a frescoed shrine near the mouth of the Crypta Neapolitana.
Fabrizio Reale, www.laboratorionapoletano.com.

DAVID D'ANDREA

Oklahoma State University

Medieval Naples as a Gateway of Health Care and Charity

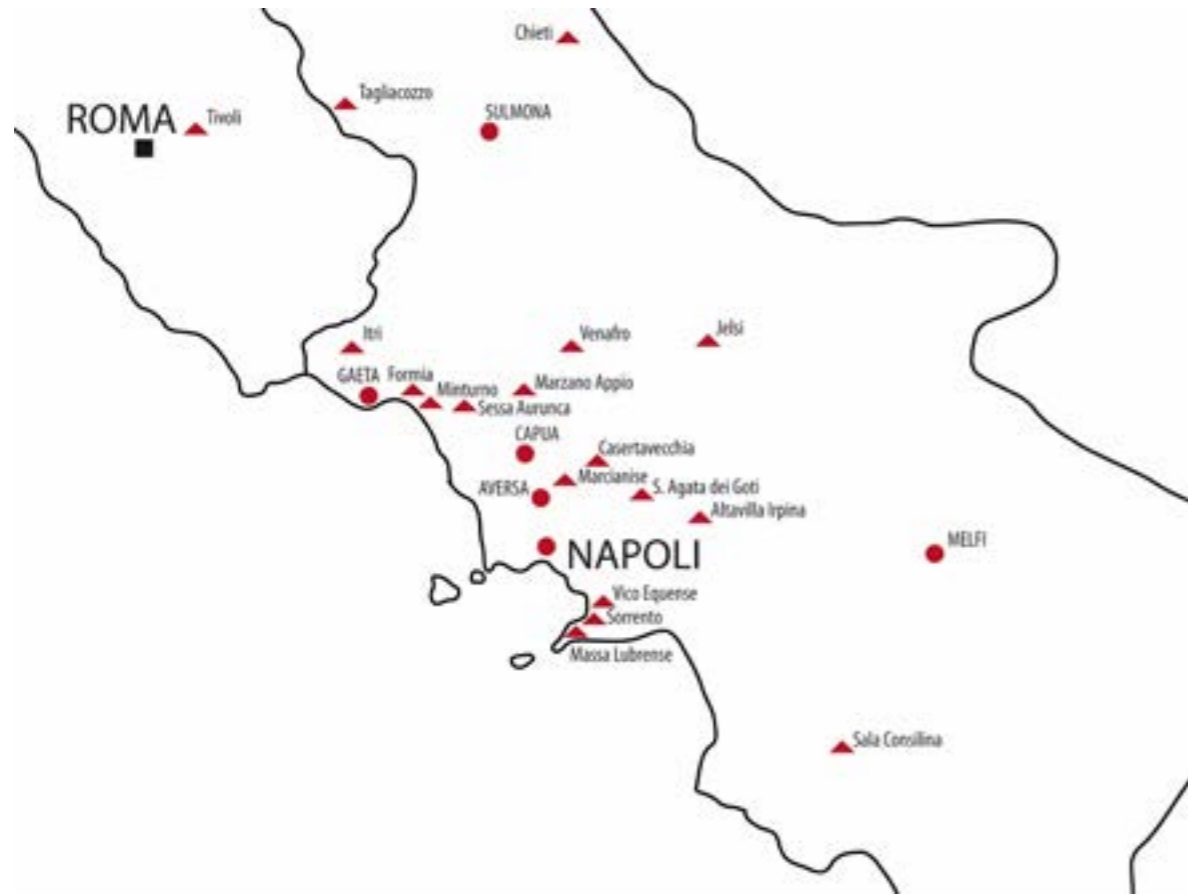
Abstract

Port cities are notorious as gateways of epidemic disease. Much less studied, however, are port cities as centers of charitable networks and medical care. The historiography of Naples reflects these traditional approaches, for we have a large scholarly literature discussing the plague outbreaks that afflicted the city but only a limited investigation of the Neapolitan charitable organizations and welfare networks. This discussion of Naples as a gateway of health care and charity will view the city not as a center of poverty and plague but a case study in the development of urban charitable institutions and the diffusion of these charitable initiatives throughout southern Italy and the Mediterranean. Naples should not be studied only as a city that imported death and disease but a community that also exported institutions that strove to alleviate suffering and preserve life.

Established in Angevin Naples in 1318, the hospital of the Annunziata received widespread royal and popular support for centuries and developed into one of the most important charitable institutions, architectural monuments, and civic spaces in the city. The organization and services provided by the Annunziata in Naples were copied by communities throughout the Regno and the Mediterranean. Within a century of the first hospital in Naples there were over two dozen Annunziate, from other port cities such as Gaeta to the inland cities of Aversa, Capua, Benevento and Sulmona. By 1500, the number of Annunziata hospitals had grown to more than forty in southern continental Italy. My presentation will take place in the Annunziata complex in Naples, the original location that inspired all subsequent foundations. Standing under the hospital's marble portal carved by Tommaso Malvito (c. 1500), we will discuss how the Annunziata not only fundamentally shaped the landscape of Naples but also influenced the urban development of communities throughout the Regno and across the Mediterranean.

Biography

David D'Andrea is a Professor of History at Oklahoma State University. In addition to his monograph, *Civic Christianity in Renaissance Italy: The Hospital of Treviso, 1400–1530* (Rochester, 2007), he has published widely on confraternities, charitable organizations, and miracles in early modern Italy. His most recent publication, *Confraternities in Southern Italy: Art, Politics, and Religion (1100-1800)* (Toronto, 2022), is a co-edited volume with Salvatore Marino that explores the confraternal activity and organizations in the Kingdom of Naples and the islands of Sicily and Sardinia.



1. Map of Annunziata Hospitals in Regno [• Earliest foundations (1318-1321); Δ Subsequent houses (14th century), Map Courtesy of Salvatore Marino, University of Barcelona]

Annunziata Naples, Marble Portal, Tommaso Malvito (c. 1500) [Photo Marco and Luciano Pedicini]



Map of Gaeta, Annunziata, Pacichelli, *Regno di Napoli in prospettiva* (1703)



Map of Sorrento, Annunziata, Pacichelli, *Regno di Napoli in prospettiva* (1703)



Map of Capua, Annunziata, Pacichelli, *Regno di Napoli in prospettiva* (1703)

ANDREA PANE

Università degli Studi di Napoli "Federico II"

L'architettura del complesso di San Giovanni a Carbonara a Napoli come paradigma della transizione dal Gotico al Rinascimento

Abstract

Il complesso di San Giovanni a Carbonara, costruito attraverso un lungo cantiere, avviato a partire dal 1343 e durato quasi due secoli, costituisce un palinsesto di straordinaria rilevanza per la storia dell'architettura napoletana. Per la sua posizione topografica – ubicata poco al di fuori del perimetro delle mura angioine, su una leggera altura rispetto al vallone del «Carboneto» o «Carbonaria» – esso rappresenta anche un insieme particolarmente significativo per comprendere le dinamiche urbane della città di Napoli tra Tre e Quattrocento. Il primo impianto della chiesa era costituito da un'aula unica conclusa da un'abside a pianta quadrata, voltata a crociera e separata dalla navata da un grande arco trionfale. Qui avrebbe trovato posto il grandioso monumento funebre a Ladislao di Durazzo, re di Napoli dal 1386 al 1414, che segnava anche la significativa scelta di destinare la chiesa di San Giovanni a mausoleo della famiglia reale.

Ma San Giovanni a Carbonara è anche testimonianza eloquente del difficile momento di passaggio dalla cultura gotica a quella rinascimentale, distinguendosi per la presenza di due importanti cappelle a pianta centrale, disposte secondo una configurazione che richiama le antiche basiliche-*martyria* paleocristiane: le cappelle Caracciolo del Sole e Caracciolo di Vico. La prima di esse, iniziata nel 1427, è posta in asse con la navata della chiesa e richiama, anche nella sua disposizione, una chiesa remota geograficamente ma di grande valore simbolico, ovvero quella della Natività a Betlemme. Intitolata anch'essa, non a caso, alla Natività (ma di Maria), la cappella Caracciolo del Sole presenta una pianta centrale, mascherata all'esterno da un impianto ottagonale, testimonianza della transizione dal linguaggio gotico a quello rinascimentale. Destinata presto a mausoleo di famiglia, la cappella ospiterà il sepolcro di Ser Gianni Caracciolo, Gran Sincalco del Regno, già ciambellano di re Ladislao, poi amante e favorito della regina Giovanna II, infine assassinato col beneplacito di quest'ultima in una congiura di palazzo nel 1432. La sua architettura doveva imporsi allora ben più di oggi a livello urbano: essa prospettava infatti direttamente sulla pubblica via e non era ancora ostruita nella visuale dalle altre strutture che sarebbero sorte di lì a poco. Si spiega, in tal senso, anche la scelta di collocare la targa marmorea con le iniziali e lo scudo del fondatore proprio sul lato meridionale dell'ottagono, in modo che fosse ben visibile per chi accedeva alla chiesa dallo scalone fatto realizzare negli stessi anni dalla regina Giovanna II, oggi

sostituito dalla scenografica scala a tenaglia realizzata da Ferdinando Sanfelice tra il 1707 e il 1708.

Su questo impianto della cappella e sulla complessa vicenda della sua cupola costolonata chi scrive ha di recente pubblicato un contributo che, alla luce di una rilettura diretta della fabbrica effettuata tramite rilievo digitale e di alcuni documenti settecenteschi, ricostruisce le fasi costruttive e i restauri realizzati, che hanno lasciato leggibile tuttora la struttura di una cupola costolonata di retaggio tardo medioevale (A. Pane, *La cupola della cappella Caracciolo del Sole in San Giovanni a Carbonara: architettura e restauri di un 'monumento' della Napoli del Quattrocento*, in «Ananke», n. 91 numero speciale, novembre 2020). Con queste premesse il contributo intende riportare in generale l'attenzione sul complesso di San Giovanni a Carbonara che, a dispetto della sua eccezionale rilevanza, costituisce un monumento ancora poco studiato nel panorama napoletano. Saranno dunque illustrati i risultati delle recenti ricerche compiute da chi scrive, finalizzate ad approfondire in particolare le origini, le trasformazioni linguistiche e costruttive e i "restauri" compiuti tra XIV e XV secolo, intesi quale testimonianza paradigmatica di un importante momento di transizione per la cultura architettonica napoletana.

Biography

Andrea Pane (Napoli, 1971), architetto e dottore di ricerca in Conservazione dei beni architettonici, già funzionario architetto presso il MiBACT (2010), poi Ricercatore di Restauro (2010-15), è Professore associato di Restauro presso il Dipartimento di Architettura dell'Università degli Studi di Napoli Federico II dal 2015, abilitato al ruolo di Professore ordinario dal 2017. È docente presso la Scuola di Specializzazione in Beni Architettonici e del Paesaggio e membro del Collegio dei docenti del Dottorato di ricerca in Architettura. Dal 2021 coordina il Corso di Laurea Magistrale internazionale "Architecture and Heritage" con didattica in inglese. È stato relatore, più volte su invito, in circa 120 convegni nazionali e internazionali ed è autore di oltre 190 pubblicazioni a stampa, tra libri, articoli su riviste, saggi in volumi e contributi a convegni. I suoi studi vertono principalmente sulla storia del restauro, con particolare riferimento alla scala urbana, nonché su questioni di attualità relative alla tutela e alla conservazione. Tra i suoi studi monografici più recenti si cita il volume *Da Palazzo Como a Museo Filangieri. Storia, tutela e restauro di una residenza del Rinascimento a Napoli* (in coll. con A. Ghisetti Giavarina e F. Mangone), Grimaldi & C. Editori, Napoli 2019.



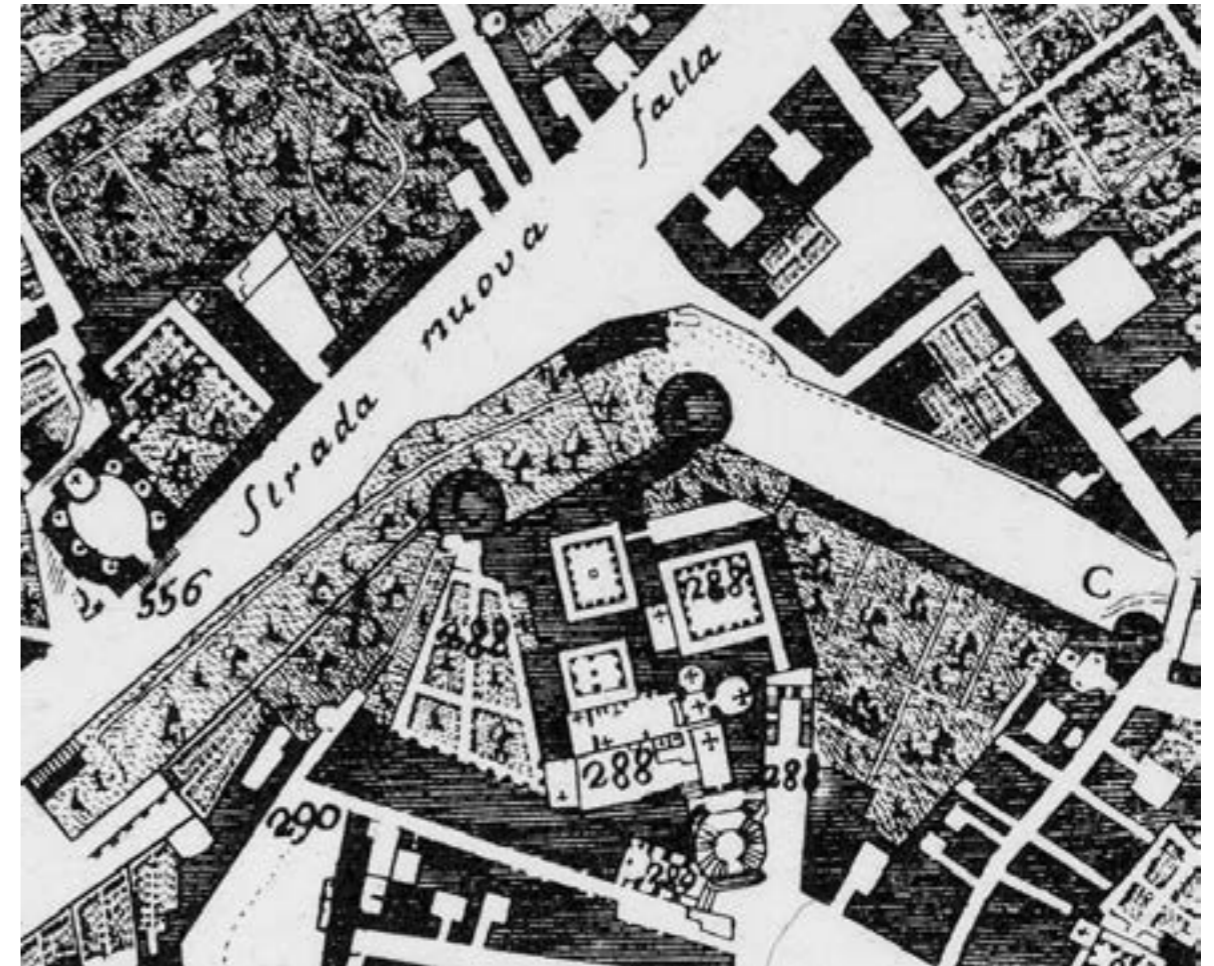
Napoli, chiesa di San Giovanni a Carbonara, veduta con in primo piano la cappella di Santa Monica (già Santi Filippo e Giacomo) e sulla destra la cappella Caracciolo del Sole (foto da drone di M. Facchini, luglio 2018)



Napoli, chiesa di San Giovanni a Carbonara, veduta della navata con sullo sfondo il monumento funebre a Ladislao, al di sotto del quale si intravede l'accesso alla cappella Caracciolo del Sole (foto A. Pane, 2018)



Napoli, cappella Caracciolo del Sole, particolare con in primo piano le insegne di Sergianni Caracciolo, poste sul lato meridionale dell'ottagono al di sopra della monofora (foto da drone di M. Facchini, luglio 2018)



Giovanni Carafa Duca di Noja, *Mappa topografica della città di Napoli e de' suoi contorni*, Napoli 1775, particolare del foglio 4 con il complesso di San Giovanni a Carbonara



Napoli, cappella Caracciolo del Sole, particolare del monumento funebre di Sergianni



A. Baratta, *Fidelissima Urbis Neapolitanae...*, Napoli 1629, particolare del complesso di San Giovanni a Carbonara (da Pane, Valerio, 1987)



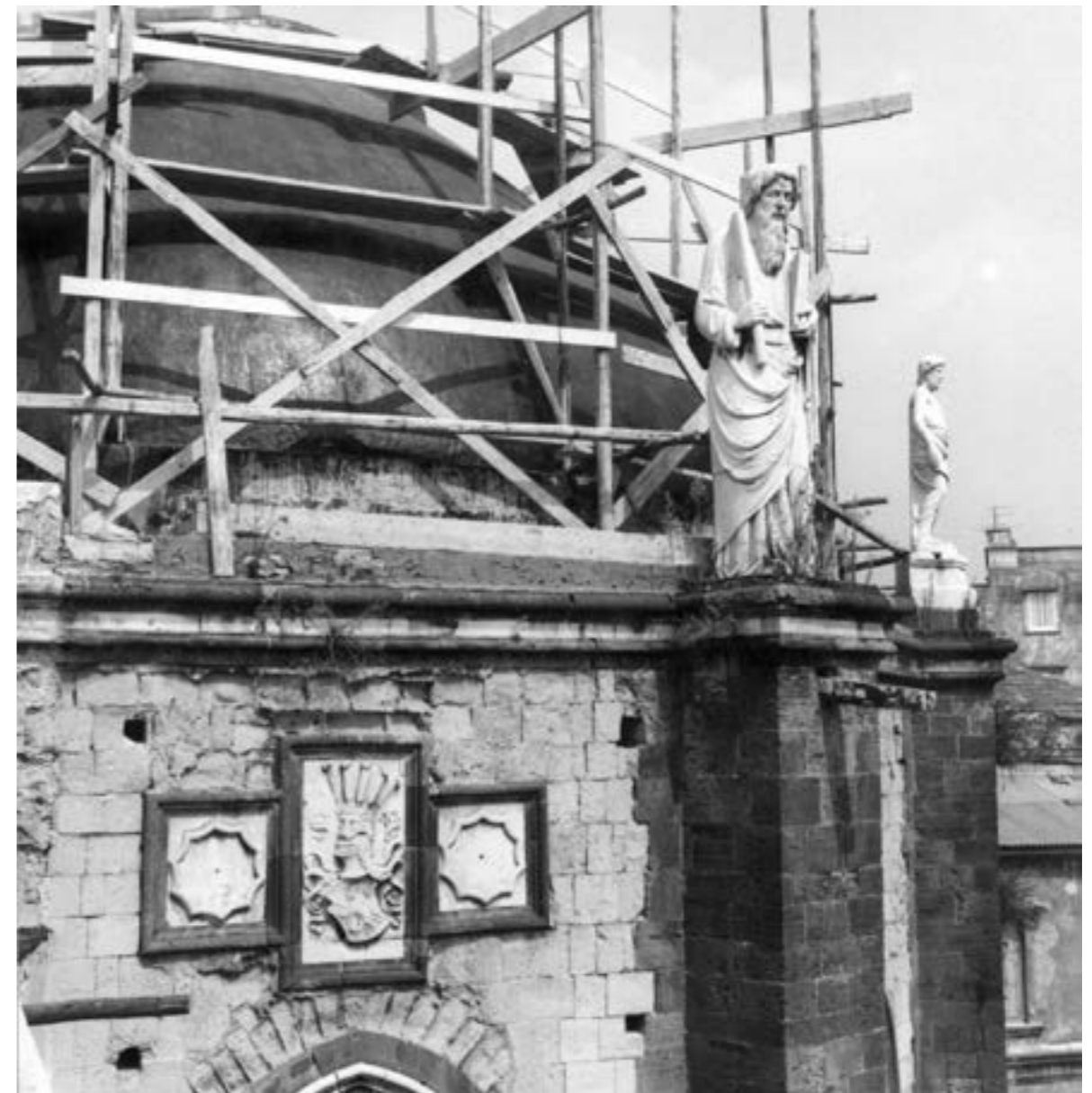
Napoli, cappella Caracciolo del Sole, ipografia dell'invaso e della cupola (elaborazione di F. Cristalli, 2018)



G. Gigante, *La cappella Caracciolo del Sole nella chiesa di San Giovanni a Carbonara in Napoli*, tempera e acquerello su carta, 18 luglio 1863 (coll. priv.).



F. Cassiano de Silva, *Veduta di San Giovanni a Carbonara*, pubblicata nella guida di Domenico Antonio Parrino, s.d. ma fine sec. XVII (da Parrino, 1700).



Napoli, cappella Caracciolo del Sole, particolare dei lavori di rifacimento del manto estradossale della cupola, settembre 1968 (ASBANA, fototeca, neg. 11365-F).

HILARY HAAKENSON

California State University

Sergianni in the Temple of Solomon: Spiritual Topography in San Giovanni a Carbonara

Abstract

In 1427, Sergianni Caracciolo constructed the Cappella Caracciolo del Sole as a family mausoleum dedicated to the Nativity of the Virgin in the Observant Augustinian church of San Giovanni a Carbonara. Sergianni, the formidable Grand Seneschal of Queen Joanna II of Anjou-Durazzo (sister of King Ladislaus), was also her lover until a volatile power struggle led her to celebrate (if not plot) his assassination in 1432. It remains unclear whether Sergianni himself planned any part of the chapel's artistic program. Nevertheless, in the subsequent years, his family completed its sumptuous decoration. Ca. 1441, his son Troiano erected his tomb, and between 1427 and 1460, Leonardo da Besozzo and Perinetto da Benevento painted the frescoes of the *Life of the Virgin*, the *Hermits in the Desert*, and a set of full-length saints and portraits. From the exterior, the highly visible chapel appears as an octagonal, stand-alone structure, taller than the nave of the adjoining church and similar to several Quattrocento Southern Italian family mausolea, yet the curved walls of its interior create what may be the first circular, domed chapel in Renaissance Italy.

Building upon scholarship by Anna Delle Foglie (2011) and others, I examine how the multivalent symbolism of chapel mediates between the divergent interests of the Caracciolo family, the Augustinian hermits, and the ruling Neapolitan monarchs (Angevin and then Aragonese). I argue that the chapel's architecture, sculpture, and painting combine classical and gothic elements to create a *sanctum sanctorum* dedicated to the Virgin, which exhibits references to the Temple of Solomon, the Heavenly Jerusalem, and prominent commissions in the Regno that elevated its prestige. In addition, my talk demonstrates how the program manifests Augustinian theology through its subjects and compositions. For instance, the frescoes become more colorful and less empirical as they move from the ground upwards in accord with Augustinian conceptions of knowledge, sight, and salvation. The crowning feature of the program transpires between the standing effigy of Sergianni atop his funerary monument and the chapel's largest and least studied image, the Trinitarian *Coronation* surrounded by the nine hierarchies of the angels. This face-to-face interaction negates Sergianni's ignominious demise and implies that his loyal service to Naples led to his attainment at death of an Augustinian *visio Dei*, a divine achievement confirmed through his regal presence in the painted court of the Heavenly Jerusalem.

Biography

Hilary A. Haakenson is Associate Professor and Associate Chair in the Department of Interdisciplinary General Education (IGE) at California State University in Pomona, California. She earned a Ph.D. in Art History from Rutgers University (under Sarah Blake McHam), and has been the recipient of several awards, including a Fulbright IIE Fellowship in Venice, Italy. She was also a participant in the Fulbright GPA "East Meets West-Morocco Crossroads and Meeting Ground," an experience which led to her curation of the traveling art exhibition, "Morocco-Crossroads and Meeting Ground" (2018, Huntley Gallery; 2019, Citrus College Gallery). Dr. Haakenson's recent publications include: "Casting the Continents: Sacred History and Spiritual Odyssey in the Camposanto of Pisa," in *Bodies and Maps: Early Modern Personifications of the Continents*, eds. Maryanne Cline Horowitz and Louise Arizzoli (Brill, 2020) and Erminio Fonzo and Hilary Haakenson, eds., *Mediterranean Mosaic* (Salerno: Mediterranean Knowledge/University of Salerno, 2019).

NORA LAMBERT

University of Chicago

Manuscripts on the Move

Abstract

This presentation examines artworks that position the city of Naples as a cultural gateway through which objects and ideas traveled, concentrating especially on the transfer and depiction of knowledge from the Islamic Mediterranean to Western Europe. Focusing on two Latin translations of Arabic treatises, I ask how Angevin and Aragonese crusade ambitions and activity functioned as a means for inter-religious cultural and intellectual transmission. The first is a thirteenth-century Latin translation of the *Arabic Kitāb al-Hāwī (The Comprehensive Book of Medicine)* produced at the Angevin court of King Charles I. Following the failed Tunisian crusade of 1270, Charles received a copy of the *Kitāb al-Hāwī* from the Hafsīd emir al-Mustansir. Remarkably, the illuminations on the first folio show the manuscript changing hands between the emir, Angevin ambassadors, Charles I, and his court translator, thus figuring the manuscript's own physical and linguistic translation from Tunisia to Naples. My study of this imagery asks why Charles I explicitly expressed interdependence between himself and the Tunisian emir. I further consider how the illuminations recall the Hohenstaufen court of Frederick II, which was famous for its multilingual library and thriving culture of translation. I then examine a fifteenth-century manuscript of *De scientia venandi per aves (On the Science of Hunting by Birds)*, a medieval ornithological treatise on falconry that was first translated from Latin to Arabic under Frederick II. This version, produced at the Aragonese court of King Ferrante I, contains a remarkable frontispiece that depicts an aviary with five falcons in palpably lifelike detail. Investigating this image, I consider how the Aragonese embraced Arab traditions to participate in a cross-cultural network of Mediterranean courts while also continuing Hohenstaufen imperial traditions. Furthermore, by carefully attending to the physical and contextual particulars of these manuscripts, I will examine how ideas of movement, whether actual or aspirational, structure the objects themselves. This presentation thus uses mobility as a key interpretive framework, asking how artworks commissioned and collected by the Angevins and Aragonese enabled them to establish identities as rulers of transnational empires with cross-continental ambitions.

Biography

Nora S. Lambert is a PhD candidate in the Department of Art History at the University of Chicago, where she specializes in late medieval and early modern Italy. Her research interests include cross-cultural interaction in the Mediterranean basin, as well as issues of patronage and reception, such as collecting, display, and gift exchange. Nora's dissertation, "Picturing Mobility: Late Medieval and Renaissance Naples at the Threshold of the Mediterranean," explores the wide circulation and transcontinental nature of Neapolitan commissions and collections. Her essay on Pinturicchio's depiction of crusading in the Piccolomini Library in Siena Cathedral was published by Ashgate Press in 2015. She has held curatorial positions at museums including the Mount Holyoke College Art Museum, the Philadelphia Museum of Art, the Art Institute of Chicago, the Smart Museum of Art, and several New York City collections. Nora is currently a Fulbright Fellow based in Naples, Italy and will be the 2022-2024 Kress Foundation History of Art Institutional Fellow at the Bibliotheca Hertziana in Rome.

RONALD MUSTO

University of Bristol

A New View of Naples from the Campus Neapolitanus and its Authorship

Abstract

British Library Additional MS 12228, a royal version of the Arthurian *Meliadus* romance, was begun in Naples after May 1352 by Cristoforo Orimina's workshop. The Neapolitan Angevins inserted themselves visually into the manuscript to bolster their claims to chivalrous valor and kingly legitimacy. Here Meliadus is a stand-in for Louis of Taranto, husband of Queen Giovanna I. Orimina carried the text throughout the manuscript but illustrations only to folio 259v. Then there is a change in illustration hand and style by a quattrocento artist.

I propose that folios 259v–275v depict Naples as the stand-in for Arthurian Leonnois and that these preparatory drawings contain one of the city's earliest, complete, and detailed perspectives from the Campus Neapolitanus, more accurate than the Metropolitan Museum of Art's Charles III *cassone* of c.1382. To the right (recto) spreads King Arthur's camp. To the left, on the facing versos, appears the characteristic combination of Ponte della Maddelena (Guizzardo) crossing over the Sebeto to Porta Maddelena (Carmine), marked throughout by the same high-arched, crenellated, and shallow rectangular form depicted in the Metropolitan's *cassone*. Behind them rises the church of Sant'Agostino alla Zecca with its three-tiered tower, turret with its orb and cross, and *bifore*. In the center Castel Capuano. To the right S. Giovanni a Carbonara, here with a campanile of uncertain date. We will compare and verify this topography with the same relationships in the *Tavola Strozzi* of 1472/73.

These illustrations bear a close relationship to a drawing for the eventual program for the triumphal arch of Alfonso I at Castel Nuovo. The drawing (now in Rotterdam) is attributed to Pisanello. Comparing these BL drawings to Pisanello's known corpus, I note the close correspondences in chivalric subject matter, composition, perspective, drawing style and technique, and individual details of architecture, arms, armor, horses, and combat. Pisanello accepted Alfonso's invitation to work in Naples between 1449 and the mid-1450s and was appointed court artist to do *disegni*, including manuscript illustration. I propose that Pisanello's authorship is supported by the visual evidence and warrants further investigation. If accepted, this thesis would date this view of Naples to c.1450.

Biography

Ronald G. Musto (Ph.D. Columbia) specializes in trecento Rome and Naples. Musto is a Fellow of the American Academy in Rome and winner of National Endowment for the Humanities and Mellon Foundation fellowships. He is co-publisher of Italica Press and general editor for its five-volume *Documentary History of Naples*. His works include *Apocalypse in Rome: Cola di Rienzo and the Politics of the New Age* (AHA's Marraro Prize 2004); *Medieval Naples: A Documentary History, 400–1400* (Italica Press, 2013); "Introduction: Naples in Myth and History," in Hall and Willette, *Artistic Centers of the Italian Renaissance: Naples* (Cambridge UP, 2017); and *Writing Southern Italy before the Renaissance: Trecento Historians of the Mezzogiorno* (Routledge 2019; 2nd rev. ed., Italica, 2022). Former co-executive director of the Medieval Academy of America and co-editor of *Speculum*, Musto is Research Fellow at the Centre for Medieval Studies, University of Bristol.

LUISA NARDINI

The University of Texas, Austin

Campanian chant manuscripts at the Biblioteca Nazionale in Naples.

Abstract

The collection of notated chant manuscripts at the Biblioteca Nazionale in Naples includes a vast array of sources of different provenance and date. With the exception of the manuscript VI E 34 that attests to the rich collection of Norman tropes, these codices have been under-investigated by music historians. In recent years I have been analyzing more closely two of these manuscripts: the hymnal VI G 29, which will be the object of a forthcoming printed and online facsimile edition, and the processional XVI A 19, also the focus of a forthcoming study. In both cases I have been able to propose new and more sound hypotheses about their institutional provenance within respectively the cities of Naples and Benevento. In addition to these two, there are several other Campanian manuscripts in the collection, that are worth of a renewed interest among scholars and, possibly, of digital reproductions. Gionata Brusa's recent discovery of previously unknown Neapolitan sources at the Museo Leone in Vercelli prompts new examinations of several manuscripts at the Biblioteca Nazionale, such as those that Raffaele Arnese defined as "manoscritti di transizione," displaying a Beneventan notation with a proto-gothic script or those from the church of San Giovanni a Carbonara.

I propose to illustrate recent discoveries related to these manuscripts as well as tackling the major critical issues concerning them. Although I will primarily focus on specific Neapolitan chant books, by discussing their nature, provenance, destination, and their relevance for the understanding of Campanian chant traditions, I will also examine the institutional history of Sezione Manoscritti at the Biblioteca Nazionale of Naples and its role in the acquisition and preservation of these chant books.

Biography

Luisa Nardini is Professor of musicology at The University of Texas, Austin. She has published extensively on medieval music. Her two books, *Interlacing Traditions: Neo-Gregorian Chant Propers in Beneventan Manuscripts and Chants, Hypertext*, and *Prosulas: Re-texting the Proper of the Mass in Beneventan Manuscripts* are studies of extended repertoires of liturgical music that shows Roman, Frankish, Byzantine, Norman, Jewish, and Muslims influences on the sacred music of medieval southern Italy. She also published two edited volumes, *Intersecting Practices in the Production of Sacred Music c. 1400 - c. 1650* and *Laus Musicae: Arte, scienza e prassi del canto liturgico e devozionale medievale* that are the proceedings of international conferences held in Austin, Texas, and Benevento, Italy. She is the incoming general co-editor of *Acta Musicologica*, the Journal of the International Musicological Society and has served in various capacities for the Medieval Academy of America and the American Musicological Society.

IMOGEN TEDBURY

Royal Museums Greenwich

Gateways to the Holy Land: The Aix-Lehman panels between Provence, Naples, Nubia and Jerusalem

Abstract

On 14 May 1337, Pope Benedict XII granted Queen Sancia and King Robert of Naples special permission to found the Clarissan convent of the Nativity of Our Lord, in the territory of Aix-en-Provence. Circumstances suggest that the so-called Aix-Lehman panels of the *Annunciation*, *Nativity* (Musée Granet, Aix) and *Adoration of the Magi* (Robert Lehman Collection, The Met), were commissioned for the convent by Sancia and Robert. The panels exhibit sumptuous punchwork and *sgraffito* decoration, evoking the aesthetic of Simone Martini, familiar to the royal court at Naples and the papal court at Avignon.

Debates concerning the panels' origin have focused on Naples and Avignon, and on artists working alongside or after Simone Martini and Giotto. Millard Meiss connected the panels to the Naples Bible *Moralisée* (c.1343-50). In the 1980s, a fresco of the Madonna of Humility was discovered during restoration at the church of San Pietro a Majella, Naples. This fresco's stylistic connection to the Aix-Lehman panels acts as material witness to the presence of this versatile artist in Naples, while also suggesting their knowledge of art in Avignon: the fresco's iconography may relate to a lost image by Simone Martini in that city.

Exploring the Aix-Lehman panels in the context of the San Pietro a Majella fresco, this paper will explore the movement of artists, artworks and ideas in Naples and beyond. Whether the panels were made in Naples or Provence, their iconographic and stylistic hybridity is evidence for an itinerant, adaptable artist, working between these two artistic centres. I will also suggest that the unique iconography of the three black attendants to the Magi provides the visual stimulus to connect Clarissan viewers at the convent in Aix with the Nubian attendants of holy shrines in Jerusalem. In 1341, a special envoy of Franciscans sent to the Holy Land by Sancia and Robert were granted papal permission to occupy and repair several of the holy sites. These panels may celebrate this. As such, these deliberately Simonesque panels become a gateway to contemplating the Holy Land.

Biography

Imogen Tedbury is the Curator of Art at the Queen's House, Royal Museums Greenwich. She has previously held positions as a J. Clawson Mills Fellow at the Metropolitan Museum of Art, Assistant Curator at Royal Holloway, University of London, where she wrote her book *Modern Portraits for Modern Women*, and, most recently, the Simon Sainsbury Curatorial Fellow for Paintings before 1500 at the National Gallery, London, where she contributed to exhibitions including *Dürer's Journeys: Travels of a Renaissance Artist*, *The Blue Boy: Return of a British Icon* and *The Invention of Painting: Sieneese Art around 1300*. Her PhD (2018) undertaken with Joanna Cannon and Caroline Campbell at the Courtauld Institute of Art and the National Gallery, explored the reception of Sieneese painting. She currently holds a Henri Frankfurt and Grete Sondheimer Short-term Fellowship at the Warburg Institute.

JOHN WITTY

Independent scholar

Weaving Representations of Power: Depicting Middle Eastern and European Textiles in Fourteenth-Century Naples

Abstract

Representations of patterned textiles are ubiquitous in the works of fourteenth-century Italian painters. The regular repetition of design motifs on brightly colored textiles worn by holy figures suggests woven silk textiles, a valuable commodity in late medieval trade networks.

The proposed presentation will review the representations of textiles in Simone Martini's (1284–1344) panel, *Saint Louis of Toulouse Crowning Robert of Anjou*, comparing them to surviving examples in American collections. The presentation will juxtapose these comparisons with another panel with a provenance from the house of Anjou. The Lowe Art Museum in Coral Gables, Florida, includes an altarpiece created by Lippo Vanni (1344–1376) during his Neapolitan sojourn (1342–1343). In the altarpiece, Queen Elizabeth of Hungary (1305–1380) (Elzbieta Lokietowna) kneels at the foot of the Virgin's throne beside her son Andreas (1327–1345), Duke of Calabria and consort of Giovanna I of Naples (1327–1382). Andreas is dressed resplendently in a cloak and cap adorned with a pattern of fleur-de-lis, the emblem of the House of Anjou. Due to the advanced technical knowledge and lengthy processes that silk weaving required, dressing in textiles woven with a personal emblem was a sign of status attainable only for the most elite. The presentation will compare Lippo Vanni's depiction to other representations of textiles visible in the Capodimonte collection. This will demonstrate that the image of Andreas is an apt expression of Elizabeth of Hungary's unsuccessful campaign for her son's accession to the throne of Naples alongside his wife Giovanna. In their representations of luxury patterned silks produced in Italy and abroad, Simone Martini and Lippo Vanni were participating in a broadly diffuse visual language that expressed power. The Field School will allow the opportunity to continue tracing this phenomenon in the art works and monuments of Naples, a site of convergence for competing claims to power in the fourteenth century, all of which would have recognized luxury patterned silks as a potential visual expression of their legitimacy.

Biography

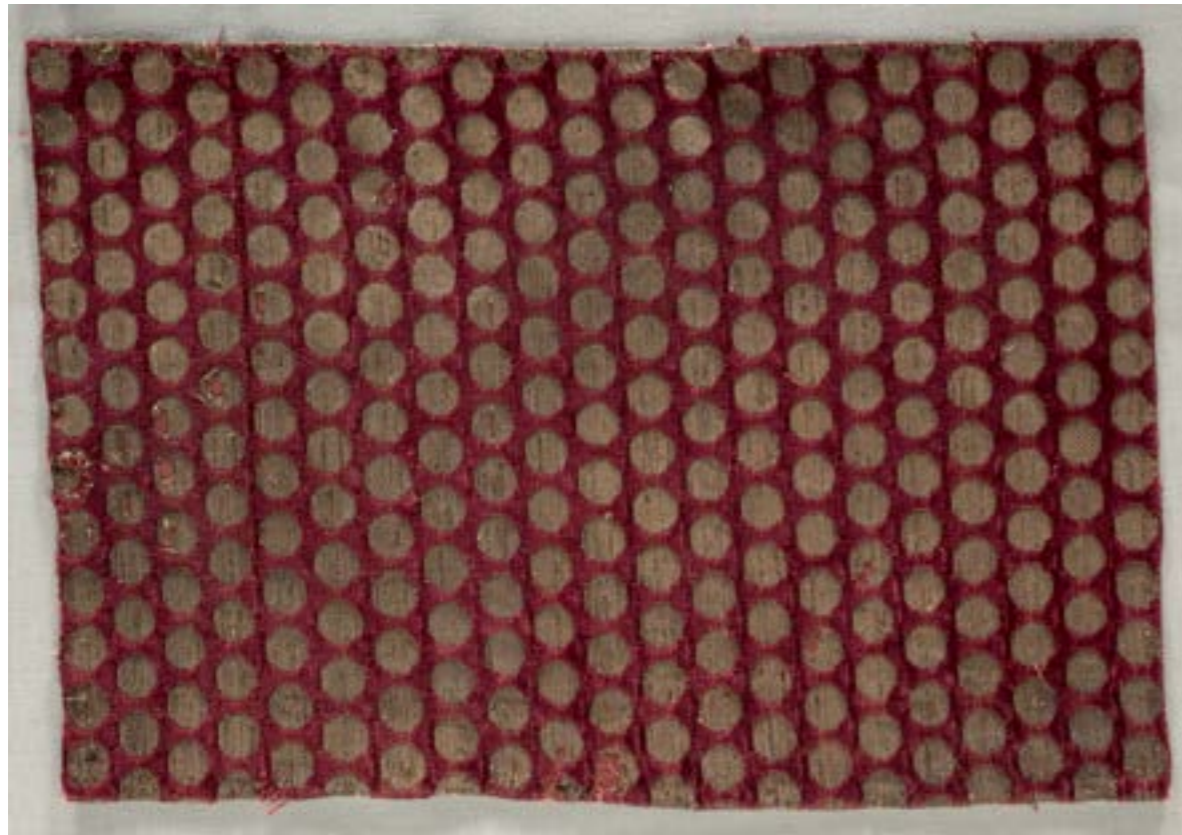
John Witty received his PhD from Emory University in December, 2021. His dissertation focused on the fourteenth-century Venetian painter Paolo Veneziano. John's research of fourteenth-century textiles began with his dissertation research and continued in support of the exhibition project he developed as the 2018–2020 Anne L. Poulet Curatorial Fellow at The Frick Collection. He is currently teaching Advanced Placement and Honors art history at Design and Architecture Senior High School in Miami, Florida. He can be reached at johnwitty@ddadeschools.net.



Lippo Vanni, *Madonna and Child Enthroned with Donors and Saints Dominic and Elizabeth of Hungary*, cs. 1343, tempera on wood, 203.8 x 260.4 cm, The Lowe Art Museum, Gift of the Samuel H. Kress Foundation



Italy, last third of the 14th century, Silk fragments, lampas weave, silk, and gold thread, The Cleveland Museum of Art, Purchase from the J.H. Wade Fund, 1950.5



Iran, probably Tabriz, Ilkhanid period, late 1200s or earlier, silk, gilt-metal thread; brocaded velvet, The Cleveland Museum of Art, Dudley P. Allen Fund, 1928.225

NUNZIA TOTA

Università degli Studi di Napoli "Federico II" /
École des Hautes Études en Sciences Sociales

Il ruolo dell'epigrafe nella scultura funeraria di età angioina a Napoli

Abstract

La città di Napoli conserva uno straordinario patrimonio di epigrafi posizionate sulle tombe commissionate per i membri della casa reale d'Angiò e per i rappresentanti della nobiltà, tra la fine del Duecento e la fine del Quattrocento, collocate nelle chiese di Santa Chiara, San Domenico Maggiore, San Lorenzo Maggiore, Santa Restituta e nel Duomo. Tombe a parete, tombe a giorno, con o senza baldacchino, lastre terragne, tutte sono corredate dall'immagine giacente del defunto, donna o uomo, bambino o adulto, e dotate, o almeno per gran parte lo erano, di un'iscrizione, dall'evidente significato memoriale. A Napoli, come in molte serie epigrafiche medievali d'Europa, è l'iscrizione ad attivare il meccanismo del sistema tomba, valutato come un sistema di segni. In occasione del seminario Gateways to Medieval Naples, ci si soffermerà, dunque, sul tema del funzionamento delle tombe napoletane di età angioina e sul modo in cui la scrittura agisce sull'immagine funeraria. In particolare, saranno proposti alcuni casi di tombe per spiegare la complementarità all'interno del sistema di segni tra testo scritto e rappresentazione del personaggio inumato, tra scrittura e stemma araldico, tra scrittura e virtù allegoriche, etc., al fine di comprendere come l'identità del defunto è svelata, prodotta e diffusa attraverso la pietra nei secoli. Il rilievo metrico, l'analisi paleografica e del contenuto delle iscrizioni di queste tombe metteranno meglio in evidenza la relazione tra scrittura e immagine e la funzione identitaria e commemorativa a loro assegnata.

Biography

Nel 2018 consegue la laurea magistrale in Archeologia e Storia dell'Arte presso l'Università degli Studi di Napoli Federico II, su una tesi dal titolo *Severo vescovo, committente di architetture sacre monumentali a Napoli*. Nel 2019, vince una borsa di studio per un dottorato di ricerca triennale presso la Scuola dottorale in Scienze Storiche, Archeologiche e Storico-Artistiche dell'Università degli Studi di Napoli Federico II. Nel 2020 è assegnataria del dottorato in cotutela in Arts et Langages presso l'École des Hautes Études en Sciences Sociales di Parigi. Nel 2021 interviene alla giornata di studi *Programmes épigraphiques et réseaux d'inscriptions* organizzata da Vincent Debais, presentando una relazione dal titolo *Épigraphie funéraire de l'époque angevine à Naples*. Nello stesso anno partecipa a *Rencontres internationales d'épigraphie médiévale* a Roda de Isábena, con una relazione intitolata *Les inscriptions funéraires angevines à Naples entre programmation et représentation*. Attualmente in ambiente digitale segue i cicli di seminari: *Épigraphie médiévale de l'autel chrétien: mobilier, objet, décor* di Vincent Debais; *Histoire de l'art médiéval: informel et pensée abstraite* di Vincent Debais; *L'art et la matière. Objets, méthodes et concepts* di Etienne Anheim; Webinar *Epigraphic Transmissions* organizzato da Estelle Ingrand-Varenne.

JILL CASKEY

University of Toronto

Webs of Gold: Ideologies of Metalwork in the Kingdom of Sicily

Abstract

This paper focuses on Castel Nuovo as a site of the display, production, and deployment of precious metalwork—and as a place of competing aesthetics and discourses around the year 1300. It begins with the short pontificate of Celestine V (1294), during which the pope resided with Charles II in this epicenter of the Angevin court. Not only did the curia join Celestine in Naples, but so did the mobile papal treasury. That collection was essential for facilitating the curia's devotions and liturgies. It also included the vestments, papal throne, and footstool that became focal points of Celestine's dramatic abdication, which took place in Castel Nuovo itself. In the aftermath of these tumultuous events, Charles II bolstered his use of precious metalwork for political and ideological gain. He endowed San Nicola in Bari with a sizable treasury that reshaped the identity of that pilgrimage shrine. At the same time, he began to hire goldsmiths and provide them with workshops and lodgings in Castel Nuovo. The sophisticated objects produced in Naples during his reign materialized webs of authority that bolstered some institutions—including San Nicola—while destabilizing others. This paper builds upon textual and material evidence to illuminate the changing status and divergent meanings of metalwork(ing) that emerged from this environment. It also establishes the impact of the hermit-pope on Charles's formation as a patron and, by extension, on the Angevins' embrace of sumptuous arts.

Biography

I have taught at the University of Toronto since 1996. Beginning with my early work on Amalfitan merchant culture, most of my research has focused on southern Italy. My current book project, *Person, Place, Thing: Pilgrimage, Art, and the Angevins*, examines the patronage of major cult sites in southern Italy around 1300. It deals with a range of art forms and media, from great church architecture to the old and newly made contents of church treasuries, and their impact on the production of sacred space in an era of cultural, religious, and political transformation. In addition, I have co-authored, with Adam S. Cohen and Linda Safran, the first textbook of medieval art that integrates European, Byzantine, and Islamic contexts (*Art and Architecture of the Middle Ages: Exploring a Connected World*, Cornell University Press, 2022). The accompanying website, developed and designed by Prof. Erika Loic (Florida State University), supplements the book with robust global content in many media (artofthemiddleages.com; goes public in July 2022).

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