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Caroline Schärli, *Schrift Als Teil Der Architektur. Rekonstruktion Und Analyse Des Karolingischen Titulus Der Sylvesterkapelle In Goldbach Im Kontext Raumumfassender Monumentalinschriften Der Spätantike Und Des Frühmittelalters* (pp. 9-43)

The paper presents a new reconstruction of the monumental Carolingian inscription in the St Sylvester's Chapel in Goldbach/Überlingen (Germany). This reconstruction, which is based on the archaeological findings, lays the foundation for the (art-)historical discussion and interpretation of the titulus' significance as a major element of the chapel's architecture that stands out from late antique and early mediaeval objects of comparison. Although the inscription, as a part of the church's Carolingian wall paintings, is highly fragmented, the original arrangement of the text on the walls can be derived. It is shown that the layout of the Latin titulus – a singular masterpiece of poetry composed by Walahfrid Strabo – is extremely elaborate and interweaves strongly with the architecture: in a multilayered, hitherto unrealised way, the verses contribute both to the composition of the room as a whole and its disposition. Beyond the astonishing interplay between (inscribed) word and architecture, the comparative survey of other contemporary western and Byzantine examples of room-embracing epigrams reveals their inherent specific qualities as well as their eminent visual and meaningful potential. Since those aspects of such ambitious inscriptions seem to have never been considered before in a broad context, the present interdisciplinary approach can be understood as an impulse to a new field of research.

Keywords: St Sylvester's Chapel in Goldbach (Germany), Carolingian Wall Painting, monumental epigrams/tituli, Aachen Cathedral, early Byzantine churches

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Elisa Di Natale, *Al centro del pulpito: l'uomo artigliato dall'aquila e attaccato dal serpente* (pp. 44-51)

The aim of this critical essay is to analyze at both iconographical and iconological level the

representation of a man simultaneously attacked by a snake and clawed by an eagle, which is found on some pulpits in Campania and Latium dating back to the 12th and 13th centuries. After having examined the visual and textual sources mentioned in previous researches, focusing especially on the formal similarities found by some eminent scholars between the aforementioned image and a miniature from *De rerum naturis* by Rabanus Maurus (Cod. Casin. 132), the essay points at a possible textual source of the plastic group, which has been left aside by critics: the Latin Physiologus. The depiction of a man bitten by a snake and clawed by an eagle seems to be ideally “evoked” in Physiologus through a series of precise textual references, perfectly clear in their meaning thanks to scriptural references, thus allowing us to identify the hermeneutical meaning of the plastic group in the contrast between positive (eagle) and negative (man with snake) elements. This depiction ultimately serves as a warning to the believers and an invitation to their renewal of faith in God and in the Word.

Keywords: pulpit, man with snake, Rabanus Maurus, Physiologus

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Lorenzo Riccardi, *Agiografie dipinte nella Calabria ellenofona. L'affresco di santa Marina/Margherita nella chiesa di Campo a Sant'Andrea Apostolo dello Jonio* (pp. 52 -71)

In 1985, several early thirteenth-century paintings were discovered at Sant'Andrea Apostolo dello Jonio (Calabria), in the so-called “del Campo” church. On the south wall, to the right of the lateral walled up entrance there is a hagiographical fresco with St Marina/Margaret and scenes of her life. Unfortunately, it is survived in poor condition; the fresco's upper part has been damaged and only seven of the original ten scenes could be identified. The paintings consist of two parts: on the left, the saint stands dressed in her rich vestments. On her right ten scenes are organized vertically along two columns. This fresco belongs to the type of mural hagiographical icons, which is widespread in Southern Italy from the 13th century and afterwards. However, its display is site-specific, large-scale due to its placement within the church. At the left of the walled up entrance remains an enthroned Virgin, who is the door's guardian together with Marina. The narrative scenes, carried to the border, present some iconographic peculiarities, for example the episode of the saint's prayer in the jail, where God's hand appears. There are signs of medieval viewers in the frescoes as well, for example where they scratched away at the painted bodies of the dragon and the demon.

Keywords: wall painting, Marina, Hagiography, Calabria, Vita icon

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Gianvito Campobasso, *L'Albanie des Anjou. Alcuni aspetti di cultura occidentale nel Levante adriatico fra XIII e XIV secolo* (pp. 72-99)

The article is addressed to study the Angevin visual culture in Albania through unpublished or not well known testimonies, instruments of the propaganda. The first “study case” is about a cycle of frescoes in a Benedictine church, where a local workshop educated to a Byzantine pictorial language, under the direction of the abbot concepteur of the cycle, put on scene the celebration of the Roman Church and the new French ruler. The frescoes are dated on 1272 and it is the same year in which the sources mention Charles of Anjou as Rex Albanie for the first time. After that, the focus of this research moves on the Angevin legacy in the late 14th century. Images and symbols of the Angevin visual culture and propaganda were part of the Albanian cultural heritage, those have been reused by certain feudal families to show their own social status and ambitions. This phenomenon, jointly to the spread of the Catholicism, marked the approach of Albania to Western Europe until the Turkish conquest.

Keywords: Albania, Anjou, Later Middle Ages, Angevin visual culture

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Federica Volpera, *Tracce della retorica bizantina nella pittura ligure tra XIII E XIV secolo* (pp. 100-27)

The thirteenth and fourteenth-centuries Liguria painting reveals the adoption of aspects of Byzantine art as response to the local taste. This interest in eastern imagery was documented from the mid of 13th century, when “Greek” icons were recorded in the Genoese churches of Santa Maria di Castello and San Francesco di Castelletto, to the 15th century, when, after the loss of the colony of Pera (1461), artistic objects and relics were moved to Genoa in order to be preserved. Moreover, the presence of Byzantine painters was also attested in Genoa in this period, suggesting patron’s requests for eastern images, probably appreciated for their devotional value. Even if early Byzantine icons didn’t survive, we have a group of wall and panel paintings that reflect “Greek” iconographic formula and descriptive details. In this essay, I intend to analyze two themes related to this phenomenon: first, the use and re-use of Virgin Eleousa iconographic “type” and, second, the origin and the meaning of an unusual mise-en-scène present in two early fourteenth-century panel paintings, where the half-length Virgin holding the Child is flanked by two full-length saints placed, one for each side, in the background. Adopting a larger perspective of research, my final purpose will be to propose a reflection of the social function these images were meant to fulfil, and their cultural meanings.

Keywords: Genoa, icon, Byzantine imagery, artistic exchanges, 13th-14th centuries

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Térence Le Deschault De Monredon, *L'écuier Des Rois Mages* (pp. 128-40)

Throughout the 12th century there was a transformation in the iconography of the Epiphany. The three Magi with camels became three Kings with horses and an emerging figure appeared associated with this royal procession: an equerry taking care of the three lathery mounts. This character, who reins in the impetuous horses at the end of the twelve-day trip, symbolizes the speed of the journey – pointed out by medieval commentators – and the Magi's zeal. In Gargilesse church, this equerry has a name: Galopin, known by epic literature. In this case, he seems to be a trivial counterpart of the royal homage, painted above him. A similar figure appears in other contexts, as reminiscent of the goal of Epiphany: to give tribute and presents. We find him in courteous scenes, where his reining in the horses' impetuosity means the mastering of passions. Furthermore, his presence close to the lover who gives his heart to the lady reminds us the submission of the Magi. The evoking role of the equerry is also very clear in donation scenes, in which the donor aimed to be assimilated as one of the Magi. Ultimately, the Magi's equerry acted as a true symbol of Epiphany before vanishing during the second half of the 14th century.

Keywords: Magi, equerry, Epiphany, Gargilesse, medieval iconography

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Luca Pezzuto, *I "Pianeti Finiguerra". Il recupero della "fortuna" di un modello iconografico noto tra la fine del Quattrocento e gli inizi del Cinquecento* (pp. 141-52)

In Italy the famous engravings known as "Finiguerra Planets" and representing the Seven planets and their Children were popularized in two different series, but only the first one was made by the Florentine engraver Baccio Baldini around 1465. Those original bulini adapted the iconography of an older oltremontana series of woodcuts from Basel in a more modern context and thanks to this new facies represented for the next two hundred years the main model for the iconography of the planets god and their children. The fortune of

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“Finiguerra Planets” reached not only the popular imagination of the common citizens or the world of the Italian courts, but also the workshops of some important artists of the Italian Renaissance before the diffusion of *maniera moderna*. Indeed, in this article it is shown the use of those Florentine copper engravings as stylistic and iconographic model by Umbrian and centre-Italian painters like Perugino, Pintoricchio and Cola dell’Amatrice between the end of 15th and the beginning of 16th century, especially during the ideation of the iconography of some important frescoes cycles.

Keywords: Seven planets and their Children, Perugino, Cola dell’Amatrice, Collegio del Cambio, Baccio Baldini

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Edoardo Villata, *La Sant’Anna di Leonardo tra iconografia, documenti e stile* (pp. 153–67)

Crossing archival and literary sources, stylistic and iconographic evidences, the paper states the following points regarding the two versions of the Sant’Anna by Leonardo: 1) the invention of the painting in the Louvre is the one described in April 1501 by Pietro da Novellara, and predates, albeit of a very little time, that of the National Gallery in London; 2) Leonardo executed the two versions during the short stay in Florence started in the spring of 1501, lodged at the monastery of Santissima Annunziata; 3) neither version of Sant’Anna was originally commissioned by King Louis XII; 4) the version in London coincides substantially with that which, according to Vasari, was exposed in Florence, causing a two-days procession of visitors; 5) the iconography coincides with the central part of the altarpiece for the chapel of the Consiglio Grande in Palazzo Vecchio, by Fra Bartolomeo, who replaced Filippino Lippi, formerly commissioned in 1500 but not ever beginning the work; 6) according to Vasari, Filippino would have overdraft to Leonardo a commission previously received; it would be the ancona della Signoria; 7) truly, Vasari states that the committee Filippino overdraft to Leonardo is for the high altar of the Santissima Annunziata: the chronology and the documentation are not opposing to the literal explanation of Vasari’s text. But are in opposition considerations of iconographic character, the silence of the convent sources and the absence in Leonardo’s drawings and writings of any reference to the subject actually begun by Filippino for the church, a Descent from the Cross.

Keywords: Leonardo da Vinci, Sant’Anna, Musée du Louvre, National Gallery, Santissima Annunziata, Filippino Lippi

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Alessandra Gianni, *Indagine intorno a una scultura inedita senese di fine Quattrocento raffigurante sant'Antonio abate* (pp. 168-73)

The correct identification of a terracotta bust kept at the Museo dell'Opera del Duomo di Siena as St Anthony the Great, has allowed to retrace its origins, its function and thus to advance an attribution hypothesis. It regards the fragment of a sculpture seen by Monsignor Francesco Bossio, during a pastoral visit in 1575, on the main altar of a small church run by a hospital of clerics of St Anthony, who had been living there since 1497. This chronological time frame, the high quality and the characteristics of the craftsmanship, lead us to propose Francesco di Giorgio Martini as the author of the work.

Keywords: St Anthony the Great, Brandano, Siena, Sculpture, Francesco di Giorgio Martini

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