

## ABSTRACTS

Francesco Luigi Gervasio, *Un insediamento micaelico altomedievale nell'isola di Capri: la cappella di Sant'Angelo di Cesina* (pp. 9-29)

The small San Michele chapel, located on the top of Sant'Angelo's hill, in Capri island and enriched with frescoes, represents one of the several medieval buildings of Amalfi's territory, still not very well known. The chapel – mentioned in the ancient writings of local scholars – has been abandoned since long time and this has compromised its state of conservation, with particular regard to the original ornamental decorations, the latter dated to different periods. The first layer, documented thanks to a non-figurative fragment, dates back to the 9<sup>th</sup> century, whereas the rest could be dated around late 11<sup>th</sup> century. The building, consecrated to St Michael, was erected in the High Middle Ages using an ancient Roman tank, in a place with many other traces of the classical period (Greek and Roman ruins are still distinctly evident all around the chapel). The essay focuses its attention on some important medieval frescoes, almost unknown until now, being at the same time of great interest for further studies on cult and buildings devoted to the Archangel Michael, protector of the Longobards in Campania.

Keywords: the cult of the Arcangel Michael, medieval wall paintings, Capri island, adaptive reuse of classical antiquities, medieval duchy of Amalfi

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Irma Matiashvili, *The Iconographic Program and Theological Meaning of the Stone Carvings on the East Façade of Samtavisi Cathedral* (pp. 30-45)

The purpose of the present paper is to examine the composition of the east façade of the Samtavisi Cathedral (1030). The main motifs of this façade are the monumental cross, two little crosses, two rhomboids, the griffon figure and plants. From the 19<sup>th</sup> century up to 70s of the 20<sup>th</sup> century this composition was evaluated primarily as simply decorative

adornment. Some scholars later focus on its symbolical significance. The present paper continues this direction, considering the layout of the Samtavisi façade in the context of the current Georgian art, interpreting as symbolical allusion to the focal Christian images – of the Crucifixion and the Deesis. The theological meaning of inscription of the donor on its turn, supports this suggestion.

Keywords: Georgia, Samtavisi, façade, cross, griffon

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Marina Kevkhishvili, *Il ciclo agiografico di san Giorgio a Nakipari* (pp. 46-56)

The subject of the article is the cult of St George in medieval Svaneti (Georgia) and the iconographic tradition of his representation. This research is based on the special position of St George in the social and religious life of the region. The cult of this popular saint is particularly depicted in the frescoes and inscriptions, as well as in the icons and crosses. Especially the rich iconographic tradition of his miracles and martyrdom is unique in the Christian medieval art. One of the best examples of the iconography of St George is the church of Nakipari in Upper Svaneti, which is dedicated to him. The church is completely frescoed and the numerous inscriptions that accompany the paintings amply describe the cycle. One inscription informs us on the frescoes date (1130), on the names of their painter (Theodore) and on the donors – the inhabitants of Cala, a community of villages in the area. The frescoes in the church of Nakipari picture the miracles and the martyrdom of St George. The positioning of the frescoes is carefully conceived and suggests a symbolic relationship between the christological scenes and the saint's imagery. The relationship of christological images and those of the martyrdom of St George underlines once again his exceptional position in the medieval Georgian art.

Keywords: Georgia, Caucasus, Svanezia, the cult of St George, medieval art in Caucasus.

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Tommaso Castaldi, *La Caduta degli angeli ribelli: considerazioni sull'origine e sullo sviluppo dell'iconografia nell'arte italiana tra il XII e il XV secolo* (pp. 57-82)

The episode of the “Battle in the sky” described in the 12<sup>th</sup> chapter of the Book of Revelation depicts the army of the angels of God – conducted by St Michael – fighting against Lucifer and the fallen angels. The devil and his creatures are banned from Heaven and plunged into Hell. Medieval illuminated manuscripts present this theme among other episodes from Revelation XII. The aim of this study is to retrace the origins of the legend of the fall and explain its appearance in Italian paintings between the 12<sup>th</sup> and the 14<sup>th</sup> centuries. The main features of this iconography are investigated and connected to the doctrinal ideologies of society in medieval Italy. The research focuses on the symbolism surrounding the battle in the sky as a visual metaphor for the victory of the Church on evil.

Keywords: rebel angels, fall, Lucifer, Michael, battle

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Nina Chichinadze, *Perception of Icon in Bertubani Royal Panel* (pp. 83-92)

This article engages in analyses of meaning of a fresco-icon of the Virgin and Child incorporated into the royal panel of Bertubani monastery catholicon, which is dated back to the early 13<sup>th</sup> century. King Tamar and her son and heir Giorgi Lasha are depicted in supplication before an icon-like image, presumably imitating a devotional image, which must have had a particular role in the “visual formula” of power. The blessing gestures of the Virgin and Child, an active response to the supplication of Tamar and her son, visualizes the acknowledgement of the Divine protection and the recognition of their status. Moreover, the visual and textual materials allow us to suggest that the icon-like image of the Bertubani royal panel is a visual reference of a particular venerable image, associated to the royal court and its ideological developments.

Keywords: Georgia, Bertubani, the Virgin, icon, fresco-icon

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Kitty Machabeli, *La croix vénitienne des XIIIe-XIVe siècles en Svanétie* (pp. 93-101)

This article examines a cross manufactured in Venice and preserved in a church of Yenash (Upper Svaneti, Georgia). This religious artifact with complex decor, engaging various materials and techniques miniatures on parchment, semi-precious stone, rock crystal, filigree etc., is attributed to the 13<sup>th</sup>-14<sup>th</sup> centuries. Such artworks were widely disseminated throughout Europe. At the same time this type of Venetian artistic production was highly appreciated in commercial exchange. The cross from Yenash, together with two diptychs of Venetian production, provides us with important testimonies of a commercial and cultural exchange between Georgia and Italy in the indicated period. The importance of Yenash cross is increasing if we take into consideration a limited number of survived objects of this type.

Keywords: cross, miniature, filigree, Venice, Georgia

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Raffaele Argenziano, «*Or levando l'ombra, or tergendo le tele e qualvolta anco aggiungendo colori*». *Appunti sui frammenti del ciclo micaelico di Ambrogio Lorenzetti a Montesièpi* (pp. 102-111)

The subject of the frescos, by now fragmented, carried out by Ambrogio Lorenzetti for the side walls of the so called Saint Galgano Chapel in Montesièpi, has never (or partially) been identified up to now. Based on literary sources, this paper shall analyze the iconographic content of the remaining paintings and shall prove the subject of the frescos was not Saint Galgano, but instead Saint Michael the Archangel, another important saint universal worshipped, whose iconography is pretty much widespread also in 14th century Tuscany.

Keywords: Ambrogio Lorenzetti, Montesièpi, san Galgano, san Michele arcangelo, santa Cecilia, Rome

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Claudia Wohlhauser, *Zur Entwicklung und Deutung der Ikonographie der Verspottung Christi in der byzantinischen Kunst* (pp. 112-121)

Within the iconography of the Mocking of Christ, you will repeatedly find a dance motif in Byzantine miniatures from the 11<sup>th</sup> century onwards which lacks any biblical basis. In monumental painting the dancers in the Mocking of Christ first appeared in the churches endowed by King Milutin and painted by Michael Astrapas and Eutybios at the beginning of the 14<sup>th</sup> century. The question of why the dance motif appears within the iconography of the Mocking of Christ has lately been discussed with the help of selected examples. The present article, for the first time, systematically explains the development of this scene since its beginnings and interprets the dance motif as an imperial gesture of homage that is reversed into its opposite.

Keywords: Byzantine art, iconography, Mocking of Christ, Michael Astrapas and Eutybios, dancers

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Laura Pagnotta, *Modelli e derivazioni: origine e fortuna di una iconografia donatelliana del Bambino Gesù tra Quattro e Cinquecento* (pp. 122-149)

The present study aims to investigate the origin of a supposed Donatello invention for the figure of a child, probably a little Jesus, which rushes, almost running, to her Mother. The reconstruction starts with the Francesco Squarcione's Madonna with Child in Berlin where the marked donatellesque character of the Child does assume the knowledge of a lost model by Donatello. The genesis of the invention seems however to date back some years before the Donatello's stay in Padua and to be located in Florence. The appearance of the pattern in works of Domenico Veneziano and Filippo Lippi and subsequently of Botticelli and Ghirlandaio documents the success of the invention and its free use in numerous workshops of the florentine Quattrocento. The invention was later studied again in the early 16<sup>th</sup> century in Florence as part of that well-known "Donatello's revival" that affected painters from various sources and culture including Berruguete and Raphael. The reinterpretation

offered by Raphael in Mackintosh Madonna overlaps to the original Donatellian model and begins a new phase of the invention success.

Keywords: Donatello, Francesco Squarcione, Christ Child, Raffaello

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Ioannis Tsiouris, *Osmosis of Byzantine Art and Venetian Mannerism. An Unknown Vita Icon of St John the Baptist* (pp. 150-176)

This paper aims to discuss a vita icon of St John the Baptist, which is in the Church of St John the Baptist “at the Cisterns”, in the city of Corfu. The winged saint is depicted in the centre of the icon, standing and turned to his right, where Christ is blessing him. Twenty-one scenes of his life surround the saint’s figure: the most comprehensive iconographic cycle of the life of the saint from the first few centuries of the post-Byzantine era. The depiction of St John does not differ from the type which was established by the painter Angelos in the 15<sup>th</sup> century. The iconographic types of the majority of the scenes of the saint’s life derive from a creative fusion of Byzantine influences and corresponding Western Catholic art. The paintings display the artist’s ease with both traditions, suggesting that he was apprenticed and worked in a milieu that was familiar with both Byzantine and Western Catholic styles of painting. The same conclusion is suggested by a study of the stylistic features. These elements reveal a highly capable painter and miniaturist, characterized by eclecticism and an osmosis of the two traditions. The icon can be dated a little after the middle of the 16<sup>th</sup> century and can be attributed to one of the most important Cretan workshops.

Keywords: Byzantine art, Venetian Mannerism, El Greco, Cretan painters, St John the Baptist

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