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Maria Lidova, *Maria Regina on the “Palimpsest Wall” in S. Maria Antiqua in Rome. Historical Context and Imperial Connotations of the Early Byzantine Image* (pp. 9-25)

The paper is dedicated to the image of *Maria Regina* on the “palimpsest wall” in S. Maria Antiqua church in Rome. Traditionally dated to the sixth century, the attribution of the image has rarely been the focus of special attention, although it has been mentioned regularly in general publications on the ancient Forum basilica. The paper opens with a general review of the status quaestionis, providing a systematic overview of known opinions and studies. The discussion continues with a nuanced analysis of the iconography and formal characteristics of the *Maria Regina* image, as well as of the historical realities of sixth-century Rome. This leads the author to conclude that the earliest figurative image on the “palimpsest wall” was most probably created during the Ostrogothic rule in the city, i.e. in the first third of the sixth century. As a working possibility, it is argued that besides Theoderic, who resided in Rome and was engaged in a number of building and renovation activities, another plausible commissioner of the image could be his daughter Amalasantha, who acted as a regent and a queen of Ostrogoths in the years between 526 and 535.

Keywords: S. Maria Antiqua, Maria Regina, Ostrogoths, Rome, Theoderic, Amalasantha

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Manuela De Giorgi, *San Pietro Martire e le penitenti a Brindisi: considerazioni a margine di un pannello agiografico nella chiesa della Santissima Trinità* (pp. 26-38)

The paper aims to present the hagiographical cycle of Saint Peter Martyr in the inner façade of the Santissima Trinità church in Brindisi (Apulia), formerly part of a Dominican monastic complex to be dated, in the actual architectural

forms, from the first quarter of the 13th century. The detailed analysis of the seven panels of the cycle, not all of them correctly identified until now, leads the reader following the figurative story of the *Vita* of the martyr of Verona through the primary hagiographical sources, namely the *Leggenda* by fra' Tommaso Agni da Lentini; moreover, despite the Western theme of the cycle, a Mediterranean root in the gender of the Apulian wall-painting vita icon is argued.

Keywords: Saint Peter of Verona (Martyr), Hagiography, *Vita* Icon, Wall-Painting, Apulia

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Andrea Ciacci, *Riflessioni su una scena di caccia negli affreschi del Buongoverno di Ambrogio Lorenzetti* (pp. 39-52)

As part of Senarum Vinea Project, resorting to iconographic, historical and archival disciplines and has made it possible to document in the long term presence and extent of vineyards within and just outside the city wall. The interdisciplinary methodology used has also led to suggesting a reliable interpretation of the hunting scene with crossbows close-up portrayed in the Buongoverno by Ambrogio Lorenzetti, at the eastern wall of the Sala della Pace in the Palazzo Pubblico, Siena. The scene is regarded as a “quotation” from the Statuti del Campaio (1337) and the vertical “division” in three registers of the central part is seen as an iconographic and conceptual summa in which scholastic and pre-humanistic sources merge.

Keywords: Ambrogio Lorenzetti, Buongoverno, landscape, arrow, vineyard, hunting, crossbow

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Montserrat Barniol López, *La iconografía de San Antonio Abad en Cataluña (s. XIV-XV)* (pp. 53-71)

Saint Anthony the Abbot was widely worshipped during Middle Ages, also in Catalonia. In accordance with the strength of the cult, the Saint was depicted or sculptured in many art pieces. The purpose of this article is to analyse their iconography focusing on the Catalan singularities. Studying these Catalan images involves dealing with significant handicaps as important pieces of information (like the authorship, the provenance or the promoter) regarding several works of art remain completely unknown. Needless to say that these data would be really helpful to enable us to make hypothesis about the iconology. Furthermore, among the lost cycles devoted to the saint, there are the ones we imagine the richest which included unusual scenes. Notwithstanding, thanks to the preserved art pieces, some old photographs of lost altarpieces and documentation, it is possible to study Saint Anthony's iconography in Catalonia.

Keywords: Late Middle Ages, Saint Anthony the Abbot, Hagiography, Iconography, Catalan Art

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Barbara Baert, Kairos. *Nachleben*, iconography, hermeneutics (pp. 72-93)

The meaning of tearing and splitting as a life-, love- and wisdom-generating event (for example, the tearing of the temple curtain) is profoundly rooted in the visual and literary 'bodies' of ancient and Christian thought. The primordial cosmogonic split is always sudden, is always sharp (like a knife), appears as a flash (sudden and all encompassing) and is experienced through the whole bodily sensorium (in shivering, bliss, sigh, wind, breath). The split is the epiphany of radical change, revolution and the transition beyond. The Greek deity Kairos embodies this mystery. The reach of Kairos can be detected in the theory of rhetoric (Sophists vs. Aristotle (385-322 BC)), in humanistic politics, in postmodern theology and in contemporary time management. Iconographical studies have treated Kairos's *Nachleben* in Byzantine and Latin visual traditions where the god is conflated with Fortuna and Occasio. This essay addresses the impact of Kairos and its iconographic *Nachleben* from a literary and historical perspective, and further considers Kairos as a new art his-

torical paradigm. Indeed, Kairos can offer us alternative hermeneutics to reconceive the image as chronotopos, as epiphany and as intercession.

Keywords: cosmogonic split, sensorium, Kairos, time management, Fortuna, Occasio, alternative hermeneutics, chronotopos, epiphany, intercession

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Ulrike Ritzerfeld, *Die Ecclesia triumphans in der Incoronata in Neapel: Bildbekenntnis zur Papstkirche von Johanna I. von Anjou* (pp. 94-114)

The exceptional allegory of the *Ecclesia triumphans* by Roberto di Oderisio, a key image in the iconographic program of the Neapolitan church of the Incoronata, raises questions as to its origin and meaning. By discussing some visual comparanda associated with decorative programs fostered by the French, Neapolitan, and papal courts, the present study shows that the image aimed not only to glorify the Church as the only way to salvation, but also to promote the dignity and power of the pope in association with the *Corpus Christi* and demonstrate the close connection between the church and the Anjou dynasty. More specifically, it can be directly associated with Queen Joanna I of Anjou, the foundress of the Incoronata, who relied on the support of the church in a very fragile political situation.

A probable Franciscan background of the allegory together with eschatological aspects and architectural references place it in the specific context of the return of the papacy to Rome. In this period of reinvigorated ecclesiastical power coincided with the politically most successful event in Queen Joanna's rule, who, in 1368, was rewarded with the Golden Rose by Pope Urban V. Accordingly, the allegory is to be understood as a monumental religious and political commitment of Joanna I to the church institution and the pontifical authority, revealing her specific strategy in the power-struggle of the realm.

Keywords: Roberto di Oderisio, Ecclesia, Joanna I of Anjou, Incoronata, History of Naples, Pope Urban V

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Francesco Saracino, *Felix Umbilicus*. Un tema per Filippo Lippi e Pacino di Bonaguida (pp. 115-25)

The Annunciation by Filippo Lippi at the National Gallery of London is an exceptional case in the rich iconography of this subject during the Renaissance, due to the relevance of the Virgin's navel in it. This essay detects the conformity of this symbolism to the themes of the Incarnation and the Virginal Conception in relation to the medieval exegesis of Canticle of canticles. The results achieved allow to shed new light on another iconographical unicum, the Triptych of Pacino di Bonaguida at the J. Paul Getty Museum of Los Angeles, where the Christ's navel is rather related to the theme of the Eucharist and comes back to the exegetical tradition of John's Gospel.

Keywords: Canticle of Canticles, Chiarito del Voglia, Eucharist, Gospel of John, Filippo Lippi, Medici, Pacino di Bonaguida, symbolism of the navel, virginal conception

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Marilena Caciorgna, *Ariadne una cum Phaedra*. *Colore ovidiano e commenti umanistici nelle spalliere della collezione Campana ad Avignone: un possibile complesso decorativo per Giovanni delle Bande Nere* (pp. 126-45)

The Campana collection in the Musée du Petit Palais in Avignon holds four panels that were once used as spalliere, showing *Stories of Minos, Pasiphae, Theseus, Ariadne, and Phaedra*. Their iconography is derived from Ovid's *Ars Amatoria* and *Metamorphoses*, but not just from the "official" texts. The glosses written by commentators such as Bartolomeo Merula and Raffaele Regio are an important aid to understanding the plot of the narrative fabric. This circumstance shows how those devising iconographical programs used the classics in the editions current in their times, placing ancients and moderns on the same plane, and often effecting contaminations and composing an original text. Some clues like the thread connected with the labyrinth and in particular the presence of Phaedra in the narrative plot lead to humanist commentaries in which Theseus, having abandoned Ariadne, flees with her sister. Concerning the origin of the commission for the paintings, the coats of arms on the boat in one of the panels

and above all an inscription on the canopy of Ariadne's bed: "I...MOLA I" suggest an intriguing hypothesis, which is open to further verification. The Countess of Imola was Caterina Sforza, the mother of Giovanni delle Bande Nere, he too a native of this territory. Among the coats of arms are also those of the Salviati and Medici families, and Giovanni de' Medici married Maria Salviati in 1516, a meaningful date for the execution of the panels by the anonymous Master of the Campana Panels.

Keywords: Minos, Pasiphae, Theseus, Ariadne, Phaedra, Ovid, humanist commentaries, Bartolomeo Merula, Raffaele Regio, Caterina Sforza, Giovanni delle Bande Nere

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Fabio Marcelli, *Florentina elegantia: sul tondo di Pietro Vannucci nel Musée du Louvre* (pp. 146-63)

The tondo of the Musée du Louvre (inv. 719), *titled Madonna and Child between Santa Rose and Saint Catherine, and Two Angels*, is among the most beautiful and famous works of Pietro Vannucci (Federico Zeri, in 1979, ascribed this painting to Andrea d'Assisi). The Louvre tondo is one of the Florentine masterpieces of Perugino, probably painted just before his departure for Rome (1479). The identification of the figure of Mary of Magdala instead of the young Franciscan Tertiary, blessed Rosa da Viterbo (1233-1251), allows to hypothesize the original collocation of the Louvre tondo in the Florentine monastery of Saint Mary Magdalen of Cestello. An alternative hypothesis, is the chapel in the palace of the most important patron of this Cistercian monastery: the famous first Chancellor and Gonfalonier of Justice, Bartolomeo Scala (1430-1497).

Keywords: Perugino, Florence, Mary of Magdala, Rose of Viterbo, Bartolomeo Scala

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Victoria S. Reed, Don't Look Now: The Turning Figure of Perseus and Two Renaissance Images of Decapitation (pp. 164-73)

The Biblical figures Judith and Salome often resembled one another in Renaissance art, not only because each woman carries a man's severed head; there are also examples of each woman turning completely away from the head that she holds. This article traces the origins of the turning pose of Judith and Salome to antique images of Perseus recoiling from the head of Medusa. *The Beheading of John the Baptist* in Rogier van der Weyden's *Saint John Triptych* (ca. 1455) and Barthel Beham's 1525 engraving of Judith offer persuasive visual evidence that classical images of Perseus were available to northern Renaissance artists through small-scale, portable antiquities such as gems and coins. While images of Judith turning away from Holofernes' head did not endure in the later Renaissance and Baroque periods, Salome's turning pose became fully a part of her iconography, as the gesture heightened the dramatic and symbolic aspects of the story of the beheading of the Baptist.

Keywords: Perseus, Judith, Salome, decapitation, contrapposto

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Roberto Rusconi, *L'ultimo sermone. La predica dell'Anticristo alla fine del Medioevo* (pp. 174-84)

1. Around the middle of the fourteenth century some manuscripts containing religious works with didactic purposes made their appearance in Southern Germany. Their main feature consisted in the tight relationship between text and illustration, and the use of the vernacular. In Bavaria a Life of the Antichrist had a very favorable reception among its potential readers. In a few decades this illustrated text was reproduced through all stages of the introduction of printing. His mission was to convert the people through the preaching of a false doctrine. According to a common iconography of the late Middle Ages, the Antichrist was represented as a sort of official preacher, who spoke from a pulpit erected outdoors in front of different audiences.

2. In the last decades of the fifteenth century some editions appeared in

France with a very different inspiration. They were copied in Italy in the same period and also in England before the Reformation. The Antichrist was represented like a preacher who “reverses” the true faith, wearing a crown and ermine, giving money to his audience, while the statues of St. Peter and of St. Paul lie shattered on the ground.

3. Between 1494 and 1504 the Florentine Luca Signorelli painted the walls of the Cappella Nova dedicated to St. Brizio in the cathedral of Orvieto, on the border between Umbria and Tuscany. On the wall Signorelli painted the Deeds of the Antichrist: a subject that until then had been entrusted only to the miniatures in the manuscripts and, more recently, to the engravings in printed books. The image of the Antichrist who preaches, for his ostentatious Christic iconography, referred to the large iconographic parallels between the deeds of the Christ and of the deeds of the Antichrist.

4. Lucas Cranach illustrated with its engravings the *Passional Christi und Antichristi* by Martin Luther, printed in German and Latin. Following the heritage of the religious reformation in Bohemia inspired to Jan Hus, the role of the Antichrist and of his preaching were deeply changed, with its anti-papal orientation.

Keywords: Preaching, Antichrist, Renaissance, Italy, Prints

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Svitlana Olianina, *Zoomorphic Motifs in the Ornamentation of the Royal Doors: Symbolic Conception* (pp. 185-98)

The paper discloses the issue of the Royal Doors of Ukrainian iconostasis of the 17-18th centuries, the decoration of which includes zoomorphic motifs, and offers the revision of their meaning. The allocation scheme for figures of animals and medallions with the «Annunciation» and Evangelists precisely reproduces the motif of the World Tree in the general composition. The key to consistent understanding of the meaning of this composition on the Royal Doors is the image of «Annunciation». The Royal Doors with the «Annunciation» may be interpreted as an allegorical image of the Incarnation of God in the material world created by Him. The oldest concept explaining the spatial structure of the universe is combined with the Christian doctrine of the universe as God’s creation, as the idea of a new image of the world becomes

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affirmed after Savior's Cross victims. Thus, the Doors, decorated with zoomorphic motifs, include a compositional scheme of the World Tree as representation of ontological model of the universe, referring to the Christian world vision. On the Royal Doors this composition appears in the context of the interconfessional polemic in Ukraine in the 17th century. Later, the minimization of a controversies is gradually eliminated of use of this composition during 18th century.

Keywords: iconostasis, zoomorphic motifs, World Tree, Royal Doors

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