

## ABSTRACTS

Laura Quattrocchi Brancia *The Originality of the Representations of the Liberal Arts in ms. Bnf. lat. 7900A* (pp. 9-25)

Laura Quattrocchi Brancia, The aim of the paper is to demonstrate the originality of the representations of the Liberal Arts in ms. Bnf. lat. 7900A, that includes Martianus Capella's *De nuptiis Philologiae et Mercurii*, in comparison with the iconography of the Liberal Arts as transmitted by the illuminated manuscripts: the representations are inspired by the comment of Remigius of Auxerre rather than the Martianus Capella's text.

Key words: Illuminated manuscripts, Liberal Arts, Martianus Capella, Remigius of Auxerre

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Rafca Youssef Nasr, *The Images and Their Arrangement in the Liturgical Space. The Paintings of Deir es-Salib (Lebanon, Qadisha)*, (pp. 26-46)

The aim of this paper is to interpret the paintings of Deir es-Salib in their initial context of use as a visual strategy to present "the sacred" within the liturgical space and time, and their involvement in the mass. The analysis shows that the assembly of apostles, bishops, a deacon and a prophet in the prosthesis program, is intended to represent the local community gathered in its place of worship to concelebrate the liturgy. As for the program that develops around the high altar, it responds to its primary function: the Eucharistic celebration. The theme of sacrifice, to which the image of the saint martyr and her child refers, echoes the sacrifice of the altar. As for the Annunciation, it could refer, because of its location above the main altar, to the same symbolism. This sacrificial dimension was completed by the image of Christ's self-immolation on the cross in the spandrel of the arcade, to the left of the main apse. This essential dimension of the sacred space is, however, enriched by other levels of meaning. These are particularly emphasized by inscriptions bearing an apotropaic value, but also by the Crucifixion which, besides its

sacrificial significance, has a devotional meaning, related to the dedication of the monastery of Deir es-Salib to the Cross.

Key words: Eucharistic Liturgy, Annunciation, Crucifixion, Saints Cyrcus and Julitta, Maccabee Martyrs, Lebanese Medieval Painting.

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Manuela Studer-Karlen, *God and Evil in the Images of the Last Judgment of the Royal Church Foundations in the Medieval Kingdom of Serbia* (pp. 47-65)

The aim of this article is to analyze the representation of the Last Judgment in five royal church foundations of medieval Serbia dating from the 13th and 14th century under the powerful dynasty of the Nemanjia, and to contribute to its interpretation by bringing into focus the meaningful visualization of “the righteous” and “the condemned”. Although the treatment of the composition is in keeping with Byzantine images of the Last Judgment, the representations in the Serbian churches demonstrate a great deal of flexibility in depicting the righteous and the condemned. Depending on donors and audiences, the composition includes different motives. Not only the concrete hopes for the hereafter are integrated, but also actuality, propaganda and self-presentation are communicated.

Key words: Last Judgment, the righteous, the condemned, medieval Serbian church programs, Nemanic Dynasty

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Fernando Gutiérrez Baños, *Picturing the Immaculate Conception in Thirteenth-century Castile: The Wall Paintings of the Chapel of San Martín in the Old Cathedral of Salamanca*, (pp. 66-81)

This article explores the history and early iconography of the doctrine of the Immaculate Conception with particular reference to the subject as found in the thirteenth-century wall paintings of the chapel of San Martín in the Old Cathedral of Salamanca. It moves beyond this case study and looks at the theology, liturgy, iconography and changing approaches to the theme over time and space and suggests that it was a subject that worked on multiple levels and encompassed far more than has hitherto been believed. The role of the Crown of Castile during the initial stages of the development of this subject deserves special attention, as it received, adapted and created images to express both immaculist and maculist beliefs. Text is being published in two parts in two successive issues of *Iconographica*. The first part focuses on the history of the doctrine and its earliest representations and claims that the wall paintings in Salamanca are an outstanding example of one of the first formulas developed to express it, here called the Annunciation-type for the Meeting at the Golden Gate.

Key words: Immaculate Conception, Meeting at the Golden Gate, Spanish Gothic painting, Old Cathedral of Salamanca

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Allegra Iafrate, *From Wheel of Fortune to Inviolable Threshold: An Iconographic Case Study of the La Seu Vella Capital*, (pp. 82-93)

The scope of the present contribution is to propose a new iconographic reading of one of the sculpted capitals of La Seu Vella, Lleida's old cathedral. The piece, probably created between 1215 and 1220, shows three men holding a circular stone pierced by eight round holes, through which can be seen a menacing monster, a five-pointed

star and an entwined motif. It has traditionally been interpreted as the representation of the Wheel of Fortune or of Atlas holding the universe, but I think it is possible to argue that the circle depicted on the La Seu Vella capital actually represents an oculus, marked by various *apotropaia*; a reminder that thresholds (like windows or doors) needed protection.

Key words: Lleida, Seu Vella, rose window, knots, seal of Solomon

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Alessia Marzo, *Traces of a Sienese Panel Painting in Turin: The Frescoed lunette of the Convent of San Domenico* (pp. 94-103)

The Madonna with Child, Angels and a female Donor depicted in a lunette in the cloister of the convent church of San Domenico in Turin -one of the rare examples of 14th century monumental painting of the city - shows close contacts with the new formal solutions developed in Siena by Duccio di Buoninsegna. Through a new iconographical and formal investigation, this fresco allows on the one hand to shed new light on 14th century painting in Piedmont, whose characteristics are of difficult reconstruction due to the considerable amount of losses, and perhaps to have a glimpse into the taste of private patrons, of which, with the sole exception of the Savoy court, no documentation survives. On the other hand, it enables to verify once again the fortune of the innovations introduced by the Sienese Gothic school of painting, and in particular those emerging from the work of Duccio di Buoninsegna and his followers, perhaps known in Turin through Ligurian mediation.

Key words: Madonna and Child, Turin, Piedmont, Sienese Painting, Duccio di Buoninsegna

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Luigi Pedroni, *The Pseudo-Caryatids of Ladislaus of Durazzo's Sepulchre. Royal Virtues, Representation, and Ideology* (pp. 104-116)

This article deals with the sepulchral monument of Ladislaus of Durazzo erected in the church of S. Giovanni a Carbonara in Naples around 1430 and commissioned by his sister Giovanna. In particular, of the complex decorative apparatus, the four caryatid statues that allegorically represent three cardinal virtues are here analyzed. They are from the left: Temperance, Fortress, Prudence, to which Magnanimity is associated instead of Justice, which is represented among the cardinal virtues at the upper level of the monument. The four iconographies are studied also in the historical and ideological context of the power struggle that took place at the death of the king. Ladislaus' magnanimity, in particular, fits into a well-defined tradition that explicitly echoes in the later chronicles.

Key words: Ladislaus of Durazzo, cardinal virtues, Magnanimity, ideology

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Alessandra Gianni, *The Beginning of God the Father Iconography* (pp. 117-31)

This study focuses on the beginning of the iconography of God the Father as an old man in Western art during 14th century; then analyzes its slow affirmation up to the fourth decade of the 15th century when this new iconography took over definitively the representation of God the Father as the Son. The experimental beginning in two Bolognesi manuscripts realized during the third decade of the 14th century is connected in this study with the dispute about the *visio beatifica* that involved the whole of Christendom. Regarding the reasons that permitted the establishment of God the Father as an old man during the fourth and the fifth decade of the 15th century we can establish a relationship with the issue of *filioque* debated at length during the Ferrara

and Florence Council that was held between 1438 and 1439. The clarification of the relation between the three persons of the Holy Trinity could have led the artists and those who directed them to diversify the first two persons of the Trinity influenced by the Western art's educational purpose.

Key words: God the Father, Ancient of Days, vision beatifica, filioque

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Roberta Cruciana, «*Sancta Maria, succurre miseris*». *The Iconography and Devotion of the Madonna del Soccorso in Western Sicily and Malta between the Fourteenth and Eighteenth Centuries* (pp. 132-47)

The article deals with iconography and devotion of the Madonna del Soccorso in western Sicily and Malta between the fourteenth and eighteenth centuries. It is a very well known marian worship, developed within the Agostinian Order, which from Palermo spread in the rest of the island and then progressively beyond the national boundaries. Various artifacts, especially sculptures, still testify to its importance in the Sicilian religious and spiritual context. This is the case with the statues of the Madonna del Soccorso referred to the Gagini or even the one executed in 1503 by the masters from Carrara Giuliano Mancino and Bartolomeo Berrettaro kept in the cathedral of Sciacca. Just the nobility of this Sicilian city between the fourteenth and fifteenth centuries, within the close political, economic, commercial, family, religious and cultural links between the two sides of the Mediterranean, represented the decisive way for the propagation of the cult of the Madonna del Soccorso in Malta. From the seventeenth century it would have developed singular features that brought it to blend with that of the Immaculate Conception.

Key words: Madonna del Soccorso, Sicily, Malta, Iconography, Devotion

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Corinna Tania Gallori, *The «Crucified Ecclesiastic» of Santa Maria Incoronata in Milan, the Cross, and Life in Religion (148-70)*

In 1692 an engraving reproducing the now lost painting of a crucified friar that was then depicted in the Augustinian monastery of Santa Maria Incoronata in Milan was crafted. Starting from this print, the article first investigates the Milanese image, linking it to other depictions of an ecclesiastic - who could belong to any order and be either a man or a woman - hanging from the Cross. It addresses the development of the crucified friar/monk/nun imagery, how it could have reached Lombardy, and why it was appropriate for the Incoronata community. Building on the metaphors and comparisons explored in its first section, the article then considers how those themes that are central to the crucified ecclesiastic - namely, the association of monastic life and its virtues with a Crucifixion, the Cross and *imitatio Christi* - could be visualized in a different fashion.

Key words: Crucified Monk, Cross' Theology, Renaissance Milan, Augustinian Order, Prints and Printed Culture

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