

## ABSTRACT

Caterina Lubrano *The Table Set In Cappadocia. Between Pictorial Representations And Material Culture* 9-20

This essay aims to illustrate the development of the iconography of the dining table and of the elements that characterize how the table is set among the wall paintings of Cappadocia, Turkey, mainly between the 9th and 11th centuries. Some exemplifying samples have been selected among the churches of the “archaic” group and among the “Column Churches” and they have been analyzed in the broader context of Byzantine art. Aspects such as the shape of the table and seats, and the pottery and textiles have been specially considered among the different themes identified and, where possible, they have been compared with archaeological findings and textual sources. The outstanding role of the material culture and social practice in the contemporary world in inspiring the religious paintings and enriching the depiction has been highlighted and detailed. Moreover, we recognized some early and innovative iconographic choices that testify how Cappadocia was a prolific area of the Empire in the field of artistic production.

Keywords: Byzantine art, Cappadocia, banquet, realia, pottery

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Catherine Vanderheyde *Luxurious Adornments Or Dress Austerity? The Dilemma Of Holywomen's Image In Byzantium* 21-8

In the western part of the Byzantine Empire, the representation of holy women shows a display of luxury. Their adornment and clothing simulate gold, pearls and precious stone as well and coloured silks, as evidenced by the mosaic of the procession of the holy martyrs adorning the nave of *Sant'Apollinare Nuovo in Ravenna*. This particular iconography associated with this type of figures seems to have been maintained in Italy and in the western regions of Europe during the Romanesque period. However, in Byzantium, holy women are usually depicted without jewelery or luxurious clothing. Only the representation of holy princess or empress is not submitted to this iconographic rule which seems to have prevailed after Iconoclasm. These two anti-nomic pictures reveals choices in how to portray the virtue of female holiness. We will try to understand the reason for preserving these iconographic codes in Italy between the 6th and 12th centuries, while in the various regions of the Byzantine Empire the image of luxury no longer seems to be a distinctive mark of female holiness.

Keywords: Byzantium, St Apollinare New, St Agnes, female holiness, mosaic

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Katharine Stahlbuhk *The Monochrome Wall Painting In The Sieneese Art Of Xiv Century. The Hermits Of The Confraternity Of Santa Maria Sotto Le Volte* 29-42

The Sieneese flagellant confraternity Santa Maria sotto le Volte situated in the Spedale di Santa Maria della Scala hosts the earliest surviving monochrome fresco cycle in reddish-yellow tones. It shows episodes of the Desert Fathers and was executed around 1345. This paper examines the context of its execution in order to investigate the motifs behind the chro-

matic reduction and the use of local pigments. While monochrome is often superficially understood as a synonym of economical convenience, questions like why a specific tonality was chosen to decorate such huge wall surfaces have been rarely asked. The present paper serves as one such study, examining the first known example of figurative monochrome wall paintings. It will be shown, that these murals – because of their dismissal of and estrangement from color in the representation of the human figures – facilitate levels of meaning beyond narrative. Through the monochromy it was possible to transmit information, which the episodes per sé might not be able to provide on their own. The application of local terre to create the scenes confers a self-fashioning, patriotic character to these Siense murals, which was combined with the etymologic relation of the same painting material with humility.

Keywords: eremiti, Santa Maria sotto le Volte, Maria Egiziaca, flagellanti, pittura monocroma

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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 (Part I)* 43-55

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 second part completes the iconographic analysis of the wall paintings in Salamanca through the study of the *Crucifixion* represented in the lower register in connection with the overall immaculist program. This part also explores the background that made possible the creation of such an ensemble in Castile in a context of great reluctance towards the doctrine of the Immaculate Conception, as proved by Alfonso X's *Cantigas de Santa María*.

Keywords: Immaculate Conception, Crucifixion, Old Cathedral of Salamanca, *Cantigas de Santa María*, Alfonso X

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Rafca Youssef Nasr *The Virgin And Child And The Eucharistic Liturgy. Written Sources And Images* 56-65

The image of the Virgin and Child, which is generally considered a symbol of the Incarnation or of the Church, is compared in various examples to a priest or an altar exhibiting the body of Christ during the celebration of the Eucharist. This reinforces the role attributed to the Virgin in liturgical, hymnographical and exegetical traditions. Many arguments support this reading. The Child held by the Virgin therefore evokes the Host, particularly as the Host is sometimes substituted by the Child in the Byzantine world. This becomes evident when His image is inscribed onto a medallion. This hypothesis becomes all the more significant when the medallion of Christ is incensed by angels following the example of the Eucharistic species placed on a real altar, and when the Virgin presents the medallion in her hands in the same way as an officiant exhibits the body of Christ. The angels who accompany the *Theotokos* can also reinforce the Virgin's Eucharistic dimension. For instance, the deacon-angels that appear to be swinging censers, and especially those waving *rhypidion* or clearly bearing Eucharistic bread are evidence of the Eucharistic dimension

of the Mother of God's image. However, it should be mentioned that this liturgical reading of the presbyterial images of the Virgin and Child is not an exclusive one.

Keywords: Virgin and Child, Virgin-Priest, Virgin-altar, Deacon-Angels, Eucharist, Liturgical Objects

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Svitlana Olianina *Carved Angels At The Doors To Paradise. Sculptural Decorations Of Ukrainian Baroque Iconostases As Visual Preaching* 66-77

This paper explores the symbolism of the sculptures of angels in the decoration of Ukrainian iconostases of the 17th and 18th centuries. Although these carved angels did not belong to the iconographic programs of the iconostases *stricto sensu*, they contributed in important ways to their symbolic message. I argue that these angelic figures were not merely products of Baroque influences but also drew upon the Medieval Byzantine tradition of replacing icons on chancel barriers with sculpted cherubim. There is sufficient evidence to believe that the carved angels on the iconostases of the 17th and 18th centuries retained their ancient function of designating the church sanctuary as the Holy of Holies. At the same time, the introduction of angelic figures into the structure of the iconostasis helped both to convey the theological concept of the angelic ministry at the heavenly liturgy, to accentuate the role of angels as heralds of the divine glory and to emphasize both liturgical and eschatological aspects of the iconostases.

Keywords: iconostasis, cherub, angel, Orthodox Christianity, Ukraine

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Antonetta De Robertis *Interpretational Hypothesis For An Unattributed Painting By Bernardo Castello: A Journey Through Devotional Themes And Iconographic Motifs* 78-90

This article analyses an unattributed painting by Bernardo Castello, a painter who is now familiar to only a small circle of scholars, but who was quite renowned in the sixteenth and seventeenth centuries. His success at the time was due to his efforts at self-promotion. Indeed, he courted favour among the cultural elite of the late sixteenth century, befriended writers and other intellectuals, and produced works for highly prestigious clients. This study seeks to evaluate some iconographic themes connected to the artist's adaptation to the outcomes of the Council of Trent. Bernardo Castello distinguished himself by depicting what at the time were problematic devotional and religious motifs, such as the representation of Baby Jesus. The specific painting in question focuses on the figure of the Child painted as a small *Pantocrator*. The work was commissioned by a religious brotherhood that probably adhered to Franciscan-inspired faith.

Keywords: Bambino Gesù, Bernardo Castello, Francesco d'Assisi, Bonaventura da Bagnoregio, Salvator mundi

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Koichi Toyama *Shadow And The Relics: The Case Of The St Bernardino's Effigy By Pietro Di Giovanni D'ambrogio In The Pinacoteca Nazionale Of Siena* 91-105

Bernardino of Siena, the most active Franciscan preacher in the fifteenth century, died in 1444 in L'Aquila. While his body remained there, some of his belongings travelled back to Siena and were kept in the custody of the Osservanza. Bernardino was canonized in 1450, only six years after his death. This paper examines his effigies depicted during these six years, especially focusing on the *Effigy of Blessed Bernardino* (Pinacoteca Nazionale, Siena) by the Sieneese painter Pietro di Giovanni d'Ambrogio. Probably this

was originally located in San Donato in Siena, where the third examination for the canonization was held in 1448. The careful reading of *Processo di Canonizzazione* edited by L. Pellegrini and the close observation of the details allow us to analyze the peculiar function of this effigy. The effigy renders meticulous realism in his facial features, and most notably, his belongings are depicted with cast shadows, giving them tangibility which is important for the contact relics. This realism should be interpreted as part of the strategy of the Siense government to produce many effigies in place of his body and to legitimize the preservation of the precious relics.

Keywords: Bernardino of Siena, Siena, Pietro di Giovanni d'Ambrogio, Observant Franciscan, Effigy, Relic, Shadow, Canonization

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Floriana Conte A «No Ordinary Sheperd» Of Salvator Rosa With Eleven «Pecorelle» Of Pier Francesco Mola 106-16

The article updates the recording about a «Jacob attending his Flock» registered on 1824 by Lady Morgan, knew by Federico Zeri after his last passage in a Christie's sale on 1946, and now in a private house. «Jacob» is the unique example of the collaboration between Salvator Rosa (the sheperd and the landscape) and Pier Francesco Mola (the flock) in a sacred painting. The chronology of it is also related to the decorative complex of the Dominican church of Santa Maria della Vittoria in Milan, where two paintings by Salvator Rosa and Pier Francesco Mola with Gaspard Dughet were exhibited in. It is higly probably that «Jacob» was painted for the lawyer Lorito Giuseppe Pitassi, the sonin-law of the patrons of the «Saint Mary of Costantinopoli with angels and saints» by Tanzio da Varallo in Pescocostanzo.

Keywords: Salvator Rosa, Pier Francesco Mola, Federico Zeri, Milano, Roma, Pescocostanzo

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Marilena Luzietti *Stories Of The True Cross In The Counter-Reformation Age: Sebastiano Fiori In Terni* 117-28

The reconstruction of Sebastiano Fiori's cycle in Terni (1570-1575) highlights the artist's and the patron's effort to reinvent a new narrative of the *Stories of the True Cross*, in response to the religious and political demands of the time.

Keywords: True Cross, Counter-Reformation Art, Oratorio del Santissimo Crocifisso, Santa Croce in Gerusalemme, Giorgio Vasari

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Fabio Marcelli *Beyond The Icon Of Genius: Around Raphael's Self-Portrait In Uffizi Galleries* 129-42

This paper studies the Raphael's self-portrait (Uffizi Galleries): an iconographic archetype of the Renaissance artist's self-portrait. This painting was part of a path of continuity with the official iconography of the Montefeltro family. The duke Guidubaldo commissioning the Raphael's self-portrait to testify the strong bond of the ducal family with Raphael, considered a family member. Compared to the traditional dating (around 1506), the Raphael's self-portrait is dated just before Cesare Borgias assault on Urbino (1502). The stylistic analysis of this painting and the comparisons with the Raphael's artworks in 1501-1502, it allows us to hypothesize that Raphael's self-portrait may have been painted around this period. The Raphael's self-portrait is compared with two other Raphael's portraits. The portrait of Ippolito d'Este (Budapest, The Museum of Fine Arts), perhaps commissioned by Guidobaldo as a gift to the young cardinal, when he was appointed Archpriest of St. Peter in the Vatican (1502).



The portrait of a young man showing a pommel (Uffizi), it is proposed to recognize the young Guidubaldo in 1501-1502, and not his nephew Francesco Maria della Rovere.

Keywords: Raphael, Urbino, Guidubaldo da Montefeltro, Pintoricchio, self-portrait

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