ABSTRACT

Varvara Papadopoulou - Charis Polka *An Icon by the Painter Theodoros Poulakis with subject All Saints and The Last Judgement in Ioannina* pp. 9-17

The study presents an icon by the seventeenth-century Cretan painter Theodoros Poulakis, with subject *All Saints and The Last Judgement*, which is today in the church of the Taxiarchs in the village of Grammeno, not far from Ioannina. In this icon the artist makes a break with the past, by reworking the established iconographic models in order to introduce new elements that reflect theological and philosophical issues debated in spiritual and intellectual circles of his time. After a brief description of the specific work, we shall endeavour to demonstrate that this icon should be identified as the hitherto lost work of the same subject by the artist, which used to be in the Eleousa Monastery on the Island (Nesi) of the lake in Ioannina. We shall elaborate on the reasons that led us to link our icon with the work All Saints, which is referred to extensively in Theodoros Poulakis's first will, drawn up on Corfu in 1664. Discussed too is the commissioner of the icon, who in our opinion is Stephanos Tzigaras, a lettered man and scion of an aristocratic family of Ioannina. Last, mentioned also are other works by Poulakis now in Epirus, through which we attempt to trace the painter's relations with other Epirots settled in Venice and Corfu.

Keywords: Cretan Painters, Theodoros Poulakis, *All Saints*, *Last Judgement*, Ioannina, Venice, Corfu

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Alessandra Gianni *For The Chronology Of The Frescoes In The Chapel Of San Nicola In Tolentino* pp. 18-30

This essay is a contribution to the debate regarding the dating of the cycle of the frescoes in the chapel of Saint Nicola in Tolentino, which is attributed to Pietro da Rimini. The hypotheses made until now date the painting of the frescoes between 1310 to 1348 to stand around 1325 of the process of canonization. Observing the iconography of the representations of the post mortem miracles in several paintings made from the end of the thirteenth century to the beginning of the following, it can be noted that until the first decade of the fourteenth century the saints are represented with their feet on the floor and larger than the other characters in the scene. Later, from the middle of the second decade of the fourteenth century onwards, the saints are represented smaller and in the air. We can note that in the scenes frescoed in the chapel of Tolentino saint Nicola appears bigger than the rest of the figures and with his feet on the floor. We can guess therefore that the painting in chapel was probably realized shortly after the middle of the second decade. This hypothesis could help to shed light on the development of artistic language of the young Pietro da Rimini for which there are no chronological references.

Keywords: Pietro da Rimini, Giottesque Art, Saint Nicholas of Tolentino, Assisi, Tolentino, Augustinians Iconography

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Dario De Cristofaro *The Fifteenth-Century Hall Of The Prophets In The Romei House In Ferrara* pp. 31-43

The essay delves into an intriguing case study that is somewhat unknown and scarcely explored by critics. It concerns the so-called «sala dei

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Profeti», a space within the Ferrarese residence of Giovanni Romei, a successful entrepreneur in Ferrara during the second half of the XV century. The cycle consists of four trees populated by heads of prophets, from whose mouths long scrolls unfold with quotations taken from the Old Testament. In this contribution, the author deciphers all the inscriptions, reflecting also on the role of the environment within Romei's residence, on the figure of the patron, and on the chronology of its execution.

Keywords: Ferrara, Early Renaissance Painting in Ferrara, Desiderato di Antonio da Lendinara, Giovanni Romei, Domestic Decoration, Prophets, Sibyls.

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Mireia Castaño *A Rhenish* Epiphany *In Toledo. Cultural And Artistic Migration During The Time Of The Council Of Basel* pp. 44-55

Through the analysis of a little-known painting from the international Gothic period in Castile, this study undertakes a broader reflection on artistic transfer. Completed around 1440 by an artist who originated in the Upper Rhine, it depicts an Adoration of the Magi preserved in Toledo: thanks to a series of very particular iconographic elements, this painting provides an exemplary case for understanding the way in which ideas and forms travel in the context of the Council of Basel, the most important political and religious event of its time. In addition, the identification of a peculiar object represented in the painting allows us to identify the donor of the scene with Fray Gonzalo de Ocaña, an outstanding translator of the Hieronymite order.

Keywords: Adoration of the Magi, Black Magus, Council of Basel, Humanism

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Bernardo Oderzo Gabrieli *Iconographic Beginnings Of A Peripheral Painter, Giacomino Da Ivrea: The Apostolic-Prophetic Symbolum And The Bernardine Trigram* pp. 56-67

The success of the painter Giacomino da Ivrea, active in the mid-15th century between Piedmont, Aosta Valley and Savoy, lies in his ability to translate certain iconographic novelties in a popular and immediate manner: for the bishop of Aosta, Ogier Moriset, he proposed the Apostolic and Prophetic Creed in mural painting; for the bishop of Ivrea, Giacomo Pomerio, he divulged the trigram of the Name of Jesus as described in those years by Bernardine of Siena during his crowded public sermons.

Keywords: Aosta Valley, Ivrea, Giacomino da Ivrea, Apostolic-Prophetic Symbolum, IHS, Bernardine of Siena

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Yumi Watanabe *The Annunciation and the Cult of Santa Casa in Loreto* pp. 68-82

The town of Loreto has been a site of pilgrimage for at least seven centuries and contains the sacred house (*Santa Casa*) of the Virgin, Joseph, and Jesus. This article looks at the possible dispersion of the cult focusing on the influence of images related to the cult of Loreto on paintings of the *Annunciation*. The reason behind different settings of these paintings is discussed in relation to the architectural transition of *Santa Casa* and its environment.

Keywords: *Santa Casa* in Loreto, *Annunciation*, Filippo Lippi, Litany of Loreto

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Peter Lüdemann *Pagan Myth, Not-Subject Or Modern* Ekphrasis*? A Note On The Iconography Of* The Bathing Nymphs *Of Palma Il Vecchio In The Kunsthistorisches Museum* pp. 83-92

Datable to 1525/28, Jacopo Palma il Vecchio's Bathing Nymphs in the Kunsthistorisches Museum up to now has been interpreted either as an episode from the Ovidian myth of Diana and Callisto or as a merely evocative representation of female beauty in a vaguely bucolic mood, but both approaches fail to be truly convincing. Disseminated with subtle allusions to antique statues and engravings realized by Palma's sixteenth century Venetian and central Italian contemporaries as well as to the debate of the so-called *Paragone* between painting and sculpture, his panel (transferred to canvas) may instead be based on a passage of Jacopo Sanazzaro's enormously popular *Arcadia* describing the iconography of a fictitious relief with an amorous assault of some lascivious satyrs on a group of nymphs who escape from their persecutors swimming across a river. As a reconversion into figurative art of a well-known Renaissance *exphrasis* it is thus also the subject of the Vienna *Bathing Nymphs* to enrich the latter's theoretical implications mostly assigned to its formal language.

Keywords: Jacopo Palma il Vecchio, Ovid's *Metamorphoses*, Nymphs and Satyrs, Diana and Callisto, Venus Callipigia, Crouched Venus

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Guendalina Serafinelli *«My Secret is My Own». The Iconography of Philip Neri Receiving the Holy Spirit in the Catacombs* pp. 93-104

This study investigates the origins, evolution and dissemination of the iconography of Philip Neri receiving the Holy Spirit in the Catacombs of St. Sebastian. The miraculous episode, which took place when Neri was still a layman, caused the enlargement of his heart and stirred severe palpita-

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tions, signaling his fervent call to the apostolate. The contextualization of the saint's biographies, along with the canonization proceedings and lesser-known sources, demonstrate that this imagery begins to emerge during the eighteenth century, gradually gaining prominence and ultimately becoming intertwined with liturgical celebrations and worship.

Keywords: St. Philip Neri, Rome, Catacombs of St. Sebastian, Liturgy.

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