

CENTRO PER LA STORIA
DELL'ARTE E DELL'ARCHITETTURA
DELLE CITTÀ PORTUALI

LA CAPRAIA - YEARS 3 AND 4

Research Reports from the Center
for the Art and Architectural History of Port Cities
2020-2022

PIANO TOPOGRAFICO DEL REAL BOSCO DI CAPODIMONTE.

La Linea di Rosio di ...
... il Mare, che racchiude il detto Real Bosco, il cui circuito è di Miglia Due, e Passi 843.

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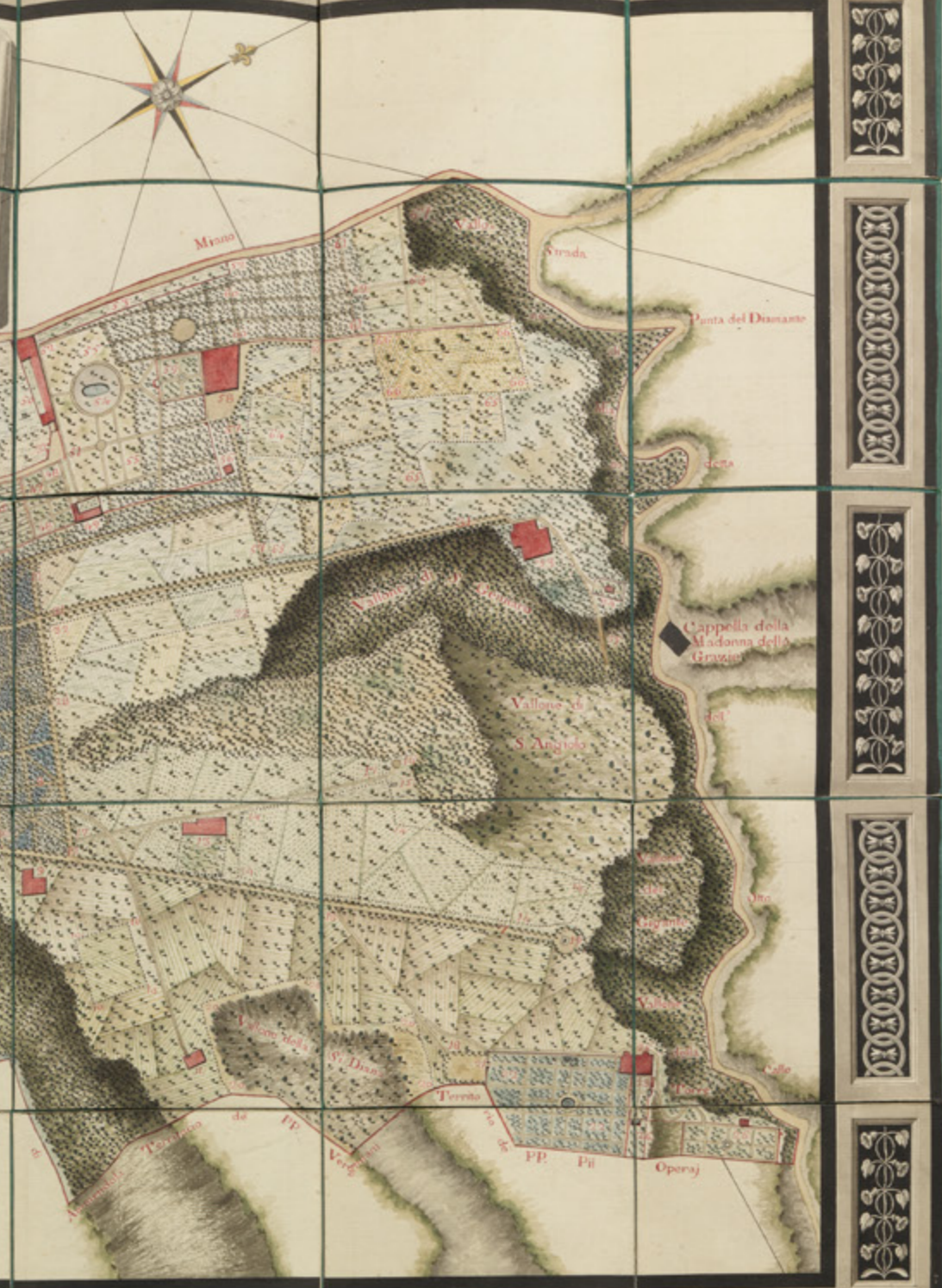
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2. Largo del Bosco
3. Porta de Marvezzi nella Caccia della Beccafichi
4. Cacciata della Beccafichi
5. Casa del Montevivo
6. Abitazione del Guardiamaggiore
7. Stradone del Gigante
8. Stradone che conduce alla Catena
9. Casa de' Carresi
10. Piana di sotto li Carresi per chiudere li Conigli
11. Casa diruta che prima si abitava dal Guardiacaccia
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QUANTITÀ DEL SUOLO

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Li Giardini comprendono mogg. 13. 3. 4. 2/4
Sono in tutto mogg. 350. 4. 5. 4/4

Scala di Palmi Mille Napoletani

Scala di Passi Centocinquanta, ogni uno di Palmi Sette, ed un terzo.



**Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali "La Capraia" /
Center for the Center for the Art and Architectural History of Port Cities "La Capraia"**

a collaboration between
the Museo e Real Bosco di Capodimonte
The Edith O'Donnell Institute of Art History
Franklin University Switzerland
Amici di Capodimonte Ets

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*Plan of the Real Bosco di Capodimonte, watercolor and tempera on paper, late eighteenth century
Naples, Museo e Real Bosco di Capodimonte
Courtesy Ministero della Cultura, Museo e Real Bosco di Capodimonte; photo by Luciano Romano*

LA CAPRAIA - YEARS 3 AND 4

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for the Art and Architectural History of Port Cities
September 2020 - June 2022

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Greetings from the Director of the O'Donnell Institute

Summer 2022 marked a significant moment for those of us at the O'Donnell Institute who work on the Bay of Naples. Our Center for the Art and Architectural History of Port Cities "La Capraia" concluded a successful academic year of research and programming, back on site and in person. My own work at Oplontis, just down the road in Torre Annunziata, saw the return of a full excavation and study season. While we are all proud of the collaborations and programs that we carried out digitally during the pandemic, there is no way replicate the collegiality and dynamic exchange that takes place when we are together on the Bay. We are especially grateful to Sylvain Bellenger and the Museo e Real Bosco di Capodimonte for welcoming us back so warmly.

During the excavation season at Oplontis, I traveled to Naples several times to work on the upcoming exhibition I am curating, *The Legacy of Vesuvius: Bourbon Discoveries on the Bay of Naples*, which will open in 2024. A collaboration between the O'Donnell Institute and the Meadows Museum at Southern Methodist University, the show will chronicle the eighteenth-century archaeological activities of the Bourbon court and its contribution to the excavation of Vesuvian cities. Thanks to Sylvain Bellenger, Director of the Museo e Real Bosco di Capodimonte, and Paolo Giulerini, Director of the Museo Archeologico Nazionale di Napoli, *The Legacy of Vesuvius* will include important loans from both museums.

One of the true highlights of the summer was a visit to La Capraia and Oplontis by University of Texas at Dallas Provost Inga Musselman and her husband David Musselman. Their trip was the first by senior university leadership to see our work in Italy. We were all touched by her enthusiasm for our research, and we share her optimism for the O'Donnell Institute's bright—and in-person—future in Naples.

Michael Thomas, PhD

Director and the Richard R. Brettell Distinguished University Chair
The Edith O'Donnell Institute of Art History
The University of Texas at Dallas

Co-Director
The Oplontis Project

Co-Director
Mugello Valley Archaeological Project

WELCOME



Interior of the church of San Gennaro with installation by Santiago Calatrava
 Naples, Museo e Real Bosco di Capodimonte
 Courtesy Ministero della Cultura, Museo e Real Bosco di Capodimonte

Greetings from the Director of the Museo e Real Bosco di Capodimonte

It is always a comfort to find that when everything seems to be going wrong, when obstacles are mounting on so many fronts (and I won't list them because like the Neapolitans I have become deeply superstitious—the *scaramanzia* inherited from the ancient Greeks), forces of spirit continue to carry ahead curiosity, research, knowledge, and creativity. When the morning press spoils your breakfast, I recommend a remedy: La Capraia. Its Annual Report, the latest issue of which you hold in your hands, offers a fresh and energetic vision of art, history, and the very thing that defines us as human beings: culture, which we make and which makes us.

From the architecture of hospitals, representations of gender non-conformity, and popular music, to funerary monuments, printmaking, and coral; from a database of historical images of built heritage in the medieval Kingdom of Sicily to digital models of the Bourbon porcelain rooms at Portici and Aranjuez; from lectures, symposia, and site visits to field seminars, study days, and the *Ballet des Porcelaines*: this is La Capraia before and after the onset of a global pandemic, more dynamic and creative than ever, an international community of researchers asking new questions and writing new histories of culture.

At Capodimonte, we celebrated the new year with the motto, *Il futuro inizia in 2023*. And indeed, in the grand Bourbon reggia and throughout its surrounding *bosco* we are at work building this future: with photovoltaic roofs, a new underground exhibition hall, and air-conditioning in all the galleries; with contemporary art from the fabulous collection of Lia Rumma; with photography thanks to the magnificent Mimmo Jodice donation; and with our enchanting porcelain collection, enriched by a gift from the Sanfelice de Bagnoli family and reinstalled in a new suite of galleries. In our exhibition program, last year's exhibitions of the work of Battistello Caracciolo, Salvatore Emblema, and Flavio Favelli will be followed this year by *Gli Spagnoli a Napoli. Il Rinascimento Meridionale*, organized in collaboration with the Prado to present the Renaissance from the point of view of Spanish painters in Naples, and *Naples à Paris: Le Louvre invite le musée de Capodimonte*, which will present a selection of Capodimonte's masterworks at the great French museum. During the renovation of the museum in Naples, the palace will remain open and we will transform the building site into a site of living culture with music, dance, film, and other artistic creations. How can we not believe in the force of the spirit!

Sylvain Bellenger, PhD

Director
 Museo e Real Bosco di Capodimonte

LA CAPRAIA

Center for the Art and Architectural History of Port Cities Real Bosco di Capodimonte, Naples

A collaboration between
Museo e Real Bosco di Capodimonte
The Edith O'Donnell Institute of Art History
Franklin University Switzerland
Amici di Capodimonte Ets

The Center for the Art and Architectural History of Port Cities was founded in 2018 as a collaboration between the Museo e Real Bosco di Capodimonte in Naples and the Edith O'Donnell Institute of Art History at the University of Texas at Dallas.

Housed in La Capraia, a rustic eighteenth-century agricultural building at the heart of the Bosco di Capodimonte, the Center engages the museum and the city of Naples as a laboratory for new research in the cultural histories of port cities and the mobilities of artworks, people, technologies, and ideas.

Global in scope, research at the Center is grounded in direct study of objects, sites, collections, and archives in Naples and southern Italy.

Through research residencies for advanced graduate students, small field seminars, and larger programs organized with partner institutions, the Center fosters research on Naples as a site of cultural encounter, exchange, and transformation, and cultivates a network of scholars working at the intersection of the global and the local.

Visit our website: <https://arthistory.utdallas.edu/port-cities/>

LA CAPRAIA

Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali Real Bosco di Capodimonte, Napoli

Una collaborazione fra
Museo e Real Bosco di Capodimonte
The Edith O'Donnell Institute of Art History
Franklin University Switzerland
Amici di Capodimonte Ets

Il Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali, fondato nel 2018, è frutto di una collaborazione tra il Museo e Real Bosco di Capodimonte di Napoli e l'Edith O'Donnell Institute of Art History dell'University of Texas at Dallas.

Ospitato nella Capraia, uno degli edifici agricoli settecenteschi del Real Bosco di Capodimonte, il Centro considera il Museo e la città di Napoli come un laboratorio per nuovi approcci di ricerca alle storie culturali delle città portuali e alla circolazione di opere, persone, tecnologie e idee.

Il programma di ricerca del Centro, benché a vocazione globale, è fondato sul contatto diretto con oggetti, siti, collezioni e archivi di Napoli e dell'Italia meridionale.

Attraverso soggiorni di ricerca per studenti di corsi universitari avanzati, workshop, seminari, e convegni di più ampio respiro organizzati con altre istituzioni, il Centro promuove lo studio di Napoli come luogo di incontri culturali, scambi e trasformazioni, e favorisce la creazione di una rete di studiosi che lavorano sulle intersezioni tra locale e globale.

Seguici su: <https://arthistory.utdallas.edu/port-cities/>

Report from the Director of the Center at La Capraia

In September 2021, we reopened the doors of the Center for the Art and Architectural History of Port Cities at La Capraia. A year and a half after the onset of the Covid-19 Pandemic and the closure of the center, new life took root at our home in the Bosco di Capodimonte. Research Residents Jake Eisensmith and Crystal Rosenthal launched their fieldwork on Neapolitan, Venetian, and Ottoman entanglements in the fifteenth- and sixteenth-century Adriatic (Eisensmith), and Roman Imperial harbor arches as sites of placemaking and identity formation (Rosenthal). Residents who had had to leave Naples in Spring 2020 returned for shorter periods to resume their on-site research. And we welcomed into the fold Affiliated Researchers whose work joined that of our residential community to shape the vibrant intellectual life of the center.

Even as our physical doors remained closed during the most acute period of the pandemic in 2020 and 2021, the work of the center continued from afar. Through a robust calendar of digital programs, as well as ongoing collaborations and informal conversations, we showed that a research institute is not just a physical place but also a constellation of ideas, questions, and shared objects of study that are brought to life by a community of scholars. And we redoubled our dedication to the work of the humanities to understand how past cultures have made meaning of their worlds, not least in times of crisis.

I am grateful for the new ways of collaborating and communicating that we created during periods of pandemic lockdown. But when we returned to La Capraia in Fall 2021, it was with renewed conviction in the central importance of being together, in person and on site, in conversation with each other and with our objects of study. All our work at La Capraia is built on this model, and its potential to generate new knowledge and new questions has been borne out in the suite of programs that we presented over the 2021-2022 academic year. As you will read in this report, highlights included two major programs in June 2022: *Gateways to Medieval Naples*, a field seminar that we organized in collaboration with the Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, the Università degli Studi di Napoli Federico II – Dipartimento di Studi Umanistici, and colleagues at Texas Tech University and University of Saint Louis, with support from the Samuel H. Kress Foundation; and *Porcelain Rooms in a Global Context*, a study day and conference that I organized with my colleague Meredith Martin (New York University / Institute of Fine Arts), in collaboration with the Museo e Real Bosco di Capodimonte.

This past year also brought into relief the ways in which our work as scholars is conditioned not only by natural disasters like disease but also human-made disasters like war. In April 2022, we were honored to welcome to La Capraia the Ukrainian astrophysicist Elena Bannikova, a professor at V.N. Karazin Kharkiv National University and now an affiliate at the Osservatorio Astronomico di Capodimonte, just a short walk from the Bosco di Capodimonte. We hope that this small act of welcoming Professor Bannikova to Naples will show our solidarity with fellow scholars in Ukraine.

In June 2022 we were honored to welcome the Provost of the University of Texas at Dallas, Professor Inga Musselman, for a special visit to Capodimonte as well as to Oplontis, where the O'Donnell Institute's director Michael Thomas heads archeological excavation. Professor Musselman's genuine interest and enthusiasm in our work was invigorating, and we are grateful for her continuing support of the O'Donnell Institute's projects on the Bay of Naples.

As we prepare this report on the past two years at La Capraia, we are already looking ahead to the new academic year. In Fall 2022 we will welcome three year-long Research Residents, whose projects range from Renaissance tomb sculpture, to coral as material and subject in early modern art, to printmaking in the Bourbon Kingdom of Naples. For the Fall semester we are delighted to collaborate with Compton Verney Art Gallery & Park to support research on their important collection of painting, sculpture, and decorative art from early modern Naples; in the Spring 2023 semester we will support research that brings together the collections at the Museo di Capodimonte and the Medieval Kingdom of Sicily Image Database project. And at the O'Donnell Institute, we are making plans for a summer 2023 study trip to Naples and the Bay with a group of students from our Master's Program in Art History. We look forward to reporting on those new adventures in our next annual research report; in the meantime, we invite you to read the present report to learn more about our research and programs over the past two years at the Center for the Art and Architectural History of Port Cities.

Sarah K. Kozlowski, PhD

Director

Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali "La Capraia"
Museo e Real Bosco di Capodimonte

Associate Director

The Edith O'Donnell Institute of Art History
The University of Texas at Dallas

Report from the Center Coordinator at La Capraia

Uno degli scopi del centro, come si legge nella nostra *mission*, è la creazione di una comunità internazionale di studiosi di Napoli e dell'Italia meridionale, costruita attraverso occasioni di confronto e dibattito tra colleghi e ricercatori senior e junior. Se dovessi individuare un comune denominatore tra i due anni accademici appena trascorsi, così diversi tra loro, è nello sviluppo di questa comunità. Nel corso del primo anno, grazie all'intenso programma di seminari e conferenze online, abbiamo consolidato vecchie relazioni, e creato i presupposti per nuove collaborazioni. Ad esempio, il seminario tenuto dalle curatrici del museo Compton Vernery Art Gallery and Park e quello sul Medieval Kingdom of Sicily Image Database hanno posto le basi per due *fellowships* dedicate, attualmente in corso (aa. 2022-2023), di cui si darà conto nel prossimo Annual Report.

Durante il secondo anno, la comunità si è potuta ritrovare anche fisicamente, a cominciare dal gruppo dei nostri borsisti. La formula dei soggiorni adottata per il 2021-2022, per la quale nuovi e vecchi *research residents* hanno vissuto insieme nel Bosco, ha rafforzato lo scambio di saperi tra chi aveva già lavorato in città e chi era al primo soggiorno. Inoltre, per porre a confronto i nostri borsisti, per lo più stranieri, con la tradizione degli studi italiana, abbiamo invitato alcuni dottorandi di università italiane a tenere dei seminari alla Capraia e a condividere con noi le proprie prospettive di ricerca. Sulla stessa linea, una delle attività più formative del 2022 è stata la Winter School organizzata dal Museo e Real Bosco di Capodimonte e dall'Università della Campania "Luigi Vanvitelli" con il nostro supporto. Per quasi cinque giornate, i partecipanti alla scuola, inclusi i nostri *fellows*, hanno beneficiato del contatto diretto con le opere e i luoghi nella loro materialità, delle relazioni di docenti universitari e di professionisti del settore dei musei e del restauro, nonché del confronto tra pari. Infine i due convegni tenutisi in giugno, *Gateways to Medieval Naples e Porcelain Rooms in a Global Context*, hanno costituito per molti di noi il primo appuntamento accademico di gruppo post-pandemia, facendoci riscoprire l'energia che si sprigiona dal ragionare fianco a fianco direttamente *in situ*, dopo mesi di incontri da remoto.

Anche questo biennio ci ha visto collaborare con molte istituzioni cittadine, che hanno accolto con generosità i nostri studenti. Ringrazio l'Archivio di Stato di Napoli, l'Archivio della Real Casa Santa dell'Annunziata, l'Archivio Diocesano di Napoli e quello di Pozzuoli, il Pio Monte della Misericordia, la Fondazione IlCartastorie Museo dell'Archivio Storico del Banco di Napoli, la Fototeca e la Biblioteca della Direzione regionale Musei Campania, la Biblioteca Nazionale di Napoli e soprattutto la sua Sezione Manoscritti e Rari. Un particolare sforzo organizzativo hanno richiesto i due convegni estivi per i quali ringrazio le istituzioni che ci hanno ospitato: la Società Nazionale di Scienze, Lettere e Arti in Napoli, l'Istituto di Scienze del Patrimonio Culturale (ISPC-CNR), il Centro Musa Reggia di Portici, la Real Fabbrica di Capodimonte Istituto superiore ad indirizzo raro Caselli, e la Fondazione Made in Cloister.

Una menzione a parte merita la collaborazione con la Società Napoletana di Storia Patria, viva custode di un tesoro inestimabile di documenti e libri, e con la quale abbiamo

stipulato nel 2021 uno specifico accordo di collaborazione istituzionale. Dal 2022 siamo inoltre soci del Centro Studi sulla Civiltà Artistica dell'Italia Meridionale "Giovanni Previtali", di cui condividiamo la missione di studio, valorizzazione e salvaguardia dell'immenso patrimonio delle arti del Meridione d'Italia, nonché la volontà di contribuire a formare nuove generazioni di ricercatori e ricercatrici.

Infine, tutto ciò non sarebbe possibile senza la generosità di tutto il personale del Museo e Real Bosco di Capodimonte, e il supporto partecipe degli Amici di Capodimonte Ets. La Capraia è un progetto unico – una partnership tra un Museo pubblico italiano e un istituto universitario texano; una sorta di collegio con sede in un edificio storico in un bosco cittadino; uno snodo per progetti accademici internazionali – e spesso pone problemi inconsueti. Ma grazie alla disponibilità e alla competenza di chi ci sta attorno, abbiamo finora superato ogni ostacolo.

Francesca Santamaria

Center Coordinator
Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali "La Capraia"
Museo e Real Bosco di Capodimonte



*REPORTS
FROM
RESEARCH
RESIDENTS*

La Capraia, Real Bosco di Capodimonte
Courtesy Ministero della Cultura, Museo e Real Bosco di Capodimonte; photo by Luciano Romano



Tomb of Constantine Castriota, 1504, marble, church of Santa Maria La Nova, Naples

Jake Eisensmith

PhD Candidate, University of Pittsburgh,
Department of History of Art and Architecture
2021-2022 Predoctoral Research Resident at La Capraia

Renaissance Italy in Mediterranean Networks: The Impact of Islam on Italian Identity

In 1463, King Ferrante was finally able to reclaim full control of the Kingdom of Naples, as rebellious barons sued for peace and the Angevin claimant to the throne, John of Anjou, fled to France. In the wake of his consolidation, nobles and officials throughout the kingdom signed the 1463 Registro di Ligi Omaggi (MS XXIX E 31 in the Biblioteca della Società Napoletana di Storia Patria) to swear loyalty to Ferrante, though the signatories were not all located within Italy. The notable signature of Lord Skanderbeg, the Albanian warlord and *de facto* King of Albania who had aided Ferrante in his war efforts, points to the long, interwoven history of the city and the kingdom of Naples in the Mediterranean, and in particular in Adriatic networks. The relationship established between Ferrante and Skanderbeg was just one of many instances in which Naples looked to the Adriatic, though the relationship with the porous contact zone was not always beneficial.

My research project focuses on the porous nature of the Adriatic, as a contact zone and site of cultural competition between Naples and, above all, Venice during the years of growing Ottoman presence within the region. While the relationship between Venice and the Ottoman Empire has been a point of scholarly interest for decades, the emphasis on the transfer of goods and cultural items between Venice and Istanbul has eclipsed a longer and messier process of exchange within the region. For centuries, Naples was pivotal in dynastic plans for creating trans-Mediterranean kingdoms like the Norman Kingdom of Sicily (1130–1194) spanning from Capua to Tunis, or the Anjou dynasty's (1266–1435) desire to rule in Greece, Albania, and Hungary. However, Venetian economic and military supremacy in the region would make metropole control over peripheral regions a constant point of struggle—the same baronial uprising of 1463 was repeated in 1484, both times instigated from the peripheral Adriatic region of Puglia.

The Aragonese dynasty (1435–1501) similarly sought to expand Neapolitan influence into the Adriatic to counter continued Venetian and Ottoman expansion, primarily through their close relationship with Albania and interest in the Greek Ionian Islands. Through shifting tastes in the art of Puglia, positioned at the base of the Adriatic Sea and northernmost portion of the Ionian Sea, we can see how difficult the process was to establish firmer control over a region long under the economic and cultural sway of Venice. In 1480, though, when the Ottoman Empire briefly occupied the port city of Otranto, King Ferrante, primarily through his son Alfonso, Duke of Calabria, was able to reassert Neapolitan cultural influence in the wake of massive destruction. What had previously been a region dedicated to Venetian-Cretan painting

(either imported from the Serenissima or produced by artists originally trained in Venice) and Gothic forms derived from the Anjou court, now enjoyed direct royal patronage—a form of soft power that emphasized Neapolitan presence and power in the region. During my time in Naples, I was able to use a wide array of libraries and archives to better understand the existing Italian scholarship on the cultural production surrounding Otranto and study archival documents to better understand the cultural endeavor of strengthening ties between the capital and the periphery.

The second portion of my project related to Naples, is to examine not only how the metropole reaches into the Adriatic, but how the Adriatic is received within the capital. This entails following two noble families who immigrated into the Kingdom of Naples during the fifteenth century and utilized art with varying success to integrate themselves into pre-existing social structures. These families, the Castriota (an Albanian family descended from Skanderbeg) and the Sayd (descendants of the exiled Ottoman Sultan Cem who died in Naples in 1494), arrived in the *regno* from diverse cultures and religions but over the sixteenth century married into the most prominent Italian families. How does a foreign family from a different culture and different religion operate within an intricately layered court structure that itself underwent three dynastic changes in the first decade of the sixteenth century? In the case of the Castriota, originally a Muslim and Greek Orthodox family, their long-standing anti-Ottoman battle feats aided their position at court, but to ensure family longevity, the matriarch, Andronika Arianti, used her connections with the Neapolitan court to gain fiefs for the family, and commissioned a conspicuous tomb for her grandson Constantine Castriota, Bishop of Isernia. Here, the tomb, aside from noting in the inscription the royal and imperial bloodline of the family, has intentionally interwoven artistic styles preferred by multiple ruling dynasties from across the centuries. The effigy of the deceased juxtaposed with allegories of the four virtues recalls Angevin tomb structures from the fourteenth century while the classical architectonic pillars and coffered ceiling look to more recent artistic forms like the Aragonese Arch at Castel Nuovo (c. 1475). Though scholarship on the monument is scarce, my time in Naples surrounded by comparative monuments and information compiled at the Fototeca of the Soprintendenza made it possible to understand the tomb as an immigrant family deploying historic styles in a contemporary moment to imply a deeper presence within their new location and insert themselves into the social networks derived from Angevin and Aragonese rule during a tumultuous moment.

While the libraries and archives of Naples are inexhaustible, my year in Naples was invaluable for furthering my dissertation research and introducing me to the dynamic and unique culture of the city. I look forward to returning to research and pizza trips in the years to come, as I finalize my two chapters focused on the Kingdom of Naples and flesh out my two remaining chapters on Venetian cultural activity in the Adriatic.

Jake Eisensmith is a PhD candidate at the University of Pittsburgh. His dissertation, Anxieties and Influence: Italian Cultural Entanglements with the Ottoman Empire, 1400–1600, examines the role of cultural contact between Italian port cities and the larger Mediterranean. Specifically, his work highlights Venetian and Neapolitan cultural competition within the contested Adriatic sphere during continued Ottoman encroachment. His past work has examined the relationship of textiles, their depiction in paintings, and sumptuary laws in fourteenth- and fifteenth-century Northern Italy. His ongoing dissertation research was awarded a Kress Institutional Fellowship in Florence for 2022–2024, and funding from The Gladys Krieble Delmas Foundation.



Maritime Landscape, 79 A.D. ca., fresco from Pompeii, cm 22 x 46, MANN Museo Archeologico Nazionale di Napoli, inv. 9484
Courtesy Archivio Pedicini

Crystal Rosenthal

PhD Candidate, The University of Texas at Austin,
Department of Art and Art History
2021-2022 Predoctoral Research Resident at La Capraia

Agents on the Shore: Freestanding Arches in Roman Port Cities

In *Satire 12*, the Roman poet Juvenal, writing in the late first and early second centuries CE, provides a detailed account of the perils of early sea travel. Juvenal's protagonist, Catullus, a skilled seafarer, is waylaid by a tempestuous storm. The waves swell and the boat lurches. To reach the safety of the port, Catullus must jettison his expensive cargo and appeal to the gods for a safe passage.

Between 200 BCE and 200 CE maritime trade in the ancient world increased, propelled by social and economic conditions. This led to the construction of key harbor sites along the Tyrrhenian coast in which the development of hydraulic concrete, combined with other engineering innovations, allowed for the proliferation of artificial harbors up and down the coast. It is likely that this technology first occurred in the region around the port city of Puteoli at the north end of the Bay of Naples (Strabo, *Geography* 5.4.6). Indeed, Candace Rice notes that the creation of Portus Iulius on the Bay of Naples in the first century CE set the precedent for artificial harbors and investment in maritime infrastructure (Rice 2020, 103).

Because Roman sailors traversed the Mediterranean relying upon their experience and intimate knowledge of the coastline instead of the aid of modern navigational tools, harbors became necessary sanctuaries. Ancient texts comment on the dangers of harborless areas (Strabo 5.3.5 and Pliny the Younger 6.31) and the tremendous relief experienced by sailors in peril when they arrived at a safe harbor (Valerius Flaccus 7.83-6 and Juvenal 12). Artistic depictions of harbors identify lighthouses, moles, and arches, conjuring up the idea of safety (literally, figuratively, and metaphorically). As artificial harbors developed along the coastline, sailors navigated to these areas for shelter, social interactions, and commerce.

After the winds calmed and the sun appeared, our mariner, Catullus, sought shelter in the artificial harbor of Portus, built by Claudius and Trajan, being guided by monumental harbor structures that greeted him. The increase in shipwrecks from the second century BCE to the first century CE tells us that many ancient sailors were not as lucky as Catullus.

Archaeological and literary evidence from such Roman sites as Puteoli, Portus, Naples, and Ancona demonstrate the significance of monumental architecture in establishing visible markers of Roman cultural identity at the waterfront. Port towns developed their own distinctive urban forms in which amphitheatres, temples, arches, and columns combined with maritime features like lighthouses, moles, and piers to create novel viewing experiences. Artistic representations of ports appearing on artifacts in various media allow comparison with literary representations and extant

archaeological remains of harbor towns and monuments. During the first and second centuries CE, Rome witnessed the development of port towns as symbolic spaces rich with political and religious meanings. Harbors were increasingly fashioned for visual consumption by diverse and mobile inhabitants, with certain structures like lighthouses and freestanding harbor arches designed to be the first built structures seen by approaching travelers.

During my nine-month residency at La Capraia, I researched representations of ancient harbor structures, particularly harbor arches, in various media. I am interested in the form, function, and meaning of harbor arches and define them as a distinct subgenre within the larger genre of Roman Imperial architecture. While in Naples, I surveyed five complete or partially preserved harbor arches, dating to the first to fourth century CE, located along the Mediterranean. Additionally, the research residency provided me with access to libraries and museums in Naples and beyond in which I could research representations of harbor towns and architecture in both media and texts. With the help of the Museo Nazionale Archeologico di Napoli and various collections in Rome, I compiled an assortment of visual representations of harbor arches across a diverse range of media, including glass, coinage, ceramics, relief sculpture, and frescoes.

My project posed certain research challenges. There is only one fully preserved harbor arch *in situ*: Trajan's arch at Ancona. The rest are fragmented or identified solely in literary and/or visual sources. A trip to Ancona allowed me to view the basic elements of the harbor arch form and compile necessary data: dimension, materiality, height, placement, orientation, and relationship to its surroundings. While there, I rented a boat so that I could experience the arch from the sea. Towering above the harbor, the arch's attenuated proportions make it more visible to approaching ships, thus preparing seafarers for the haptic experience of passing under the arch, as tourists do today. This research lays the groundwork for the second chapter of my dissertation and recognizes harbor arches as sites of dual transitions: one spatial (from sea to land) and one perceptual (from visual to haptic experience).

Through multiple trips to Puteoli, I was able to gather crucial information for my third chapter. The glass flasks of Puteoli, dating to the third century CE, bear visualizations of harbor skylines akin to those found on coinage. Although the arches no longer remain, visual evidence indicates that Puteoli's harbor skyline was dominated by attenuated arches. I was able to visit Puteoli (modern Pozzuoli) frequently. While there I surveyed the ancient harbor and spoke with Crescenzo Violante (Istituto di Scienze del Patrimonio Culturale ISPC-CNR), a geologist and marine archaeo-geophysicist, who is researching underwater cultural landscapes in the Bay of Naples. His research maps the underwater remains of Puteoli's mole, which allowed me to loosely calculate where Puteoli's arches might have stood.

The research residency at La Capraia not only connected me with scholars from diverse backgrounds, but also provided me with the necessary tools to analyze the role of the harbor arch in Imperial Roman ports and further illuminate its function in the wider context of Roman rule.

Crystal Rosenthal is a PhD candidate at the University of Texas at Austin under the direction of John Clarke and Penelope Davies. Her dissertation examines Mediterranean maritime architecture of the early Imperial period with a focus on how harbor arches function in local placemaking and identity formation. During the 2021-2022 academic year, Crystal's research was also sponsored by the Archaeological Institute of America's John R. Coleman Traveling Fellowship, as well as the University of Texas at Austin's College of Fine Arts Fellowship.

REPORTS FROM RETURNING RESIDENTS

Claire Jensen

PhD Candidate, University of Toronto,
Department of Art History
2019-2020 Predoctoral Research Resident,
returning to La Capraia in Spring 2022

Annunziata Art: Civic Hospital Patronage in the Late Medieval Kingdom of Naples

I am so grateful for the opportunity to return to La Capraia in April and May of 2022. In the time that elapsed since my original Research Residency, I drafted three of five proposed dissertation chapters and shifted and clarified my project into a comparative study of late medieval artistic patronage in Annunziata hospitals in Naples and Sant'Agata de' Goti. I picked up my fieldwork where I left off in 2020, visiting fifteenth-century frescoes *in situ* in Maddaloni and Caivano and consulting original documents in Naples at the Archivio storico municipale della Real Casa Santa dell'Annunziata (RCSA), the Archivio di Stato, the Biblioteca della Società Napoletana di Storia Patria, and the Archivio Storico Parrocchiale della SS. Annunziata in Sant'Agata de' Goti. My understanding of the complex history of the restoration of southern Italian artworks was also enriched by leafing through photos at the Fototeca of the Direzione regionale Musei Campania as well as out-of-print periodicals at the RCSA and Biblioteca Nazionale di Napoli.

Research aside, the most rewarding aspect of my return to La Capraia was undoubtedly the chance to connect with others over the vibrant history of the Mezzogiorno. After the challenging years of Pandemic-induced anxiety, grief, and solitude, conversations in the Bosco with Jake, Nora, Crystal, and Diana were refreshing gusts of *bellaria*. I also learned so much from *chiacchiere* with Dott.ssa Giuliana Buonauro, and Dott. Tommaso Lomonaco at the RCSA, whose generosity to residents from our Center is, I think, unparalleled. In Sant'Agata de' Goti, Don Franco Iannotta, Alfonso Della Ratta, and Rosangela Ciaramella provided invaluable insights into the history of their city that are already informing my chapters in progress. Last but certainly not least, La Capraia would not be the same without Francesca Santamaria's patience, tenacity, research facilitation skills, and Neapolitan food, music, and cultural lessons. I cannot wait to make a traditional Easter *pastiera* for my friends and family in North America in the years to come.

Lisa Malberg

PhD Candidate, Ruhr University Bochum,
Department of Art History
2019-2020 Predoctoral Research Resident,
returning to La Capraia in Fall 2021

Theatine Churches in Naples and Rome: Sacred space between religious identity and local self-assertion in the age of Counter-Reformation

Resuming fieldwork with a second shorter stay at La Capraia, after the interruption of the 2019-2020 fellowship due to the Covid-19 pandemic, was critical to continuing on-site research for my dissertation, *Theatine Churches in Naples: sacred space and urban context in sixteenth- and seventeenth-century Naples*. In Fall 2021, I had the opportunity to follow up on research and documentation that I was planning to do in 2020. During my residency in 2019-2020, I consulted documents related to the Theatine foundations in the city in the Archivio di Stato, but I wasn't able to consult most of the primary sources in the Biblioteca Nazionale and was also lacking photographic documentation of the Neapolitan Theatine churches.

This time around, I started my research at the Biblioteca Nazionale but simultaneously used primary documents at the Archivio di Stato. There, I discovered a compilation of the foundation history of Santa Maria della Vittoria, the Theatine establishment close to the bay of Naples, which was conceded to the order after the successful triumph of Lepanto by Giovanni d'Austria's daughter Giovanna, who gave the rebuilt church and small convent to the Theatines in 1628. In 1646 construction was completed by Margherita d'Austria, Giovanna's daughter and heir of Don Giovanni. The document contains general information about a few architectural features of the church and adjacent convent as well as the names of the Theatine brothers of Santa Maria della Vittoria. Another extremely important and interesting document to which I gained access at the Biblioteca Nazionale is the "Breve Relatione de Chierici Regolari e delle attioni d'alcuni di essi padri," which was written by the Theatine historiographer Valerio Pagano and which gives information about different aspects of the Theatine foundations in Naples as well as Theatine establishments in Italy until the late seventeenth century. Additionally, I visited and photographed many of the Theatine churches, which provides the basic photographic material for my dissertation. I'm thankful for all the opportunities the residency provided, especially the community of researchers at La Capraia.

Diana Mellon

PhD Candidate, Columbia University,
Department of Art History & Archaeology
2019-2020 Predoctoral Research Resident,
returning to La Capraia in Fall 2021 and Spring 2022

Health, Bathing, and Site-specificity in the Illuminated De balneis Puteolanis

I left La Capraia abruptly at the start of the pandemic, six months into a nine-month residency. As is true for many scholars, the past two years emphasized for me the preciousness of in-person encounter with sites, objects, archives, and colleagues. I am especially grateful that my colleagues and I were given the opportunity to return during the course of the 2021-2022 year to address suspended aspects of our research.

During my time at home in New York, I sifted through notes, scans, and photographs accumulated in Naples and began to write two new dissertation chapters. A bathing manuscript I had encountered while in Naples at the Società Napoletana di Storia Patria became the centerpiece of a paper entitled "Bathing, Landscape, and Local History in the Phlegraean Fields," which I gave as the representative for my department at the 2020 Institute of Fine Arts-Frick Symposium on the History of Art.

In the Fall of 2021, I came back to Naples eager to visit several sites, including the private baths at Villa Rufolo in Ravello, the church of San Gennaro alla Solfatara, the Archivio Diocesano in Pozzuoli, and the Museo dell'Acqua underneath the basilica of Santa Maria Maggiore alla Pietrasanta. The latter became the site for "Aquatic Underground," an immersive presentation I gave inside cisterns forty meters below ground as a participant in the Gateways to Medieval Naples field seminar in June 2022.

More than any other virtual or in-person event since the pandemic began, these three days of intensive study with a small group of international specialists reinvigorated my enthusiasm for my topic. I left with new acquaintances and concrete, expert feedback on my research into the uses and perceptions of Naples's subterranean system of cisterns, wells, and water passages during the medieval period.

Nathan Reeves

PhD Candidate, Northwestern University,
Bienen School of Music
2019-2020 Predoctoral Research Resident,
returning to La Capraia in Fall 2021

Urban Space, Plebe Musicians, and Buon Governo in Spanish Naples, 1537-1632

On March 5, 2020, I sat maskless in a dimly lit room of the Archivio di Real Casa Santa dell'Annunziata, housed in the institution's original complex that still runs a hospital bearing its name. As the bustling sounds of the Forcella neighborhood poured in from the window, I peered down at a dusty manuscript penned over four hundred years ago. During the previous weeks I'd been investigating volumes like this one, in which the Annunziata's notaries maintained meticulous records of transactions made with the many lower-class craftsmen and artisans who came hoping to find a suitable wife among the hospital's foundling girls. My heart leaped in my chest as I began to read the names of musicians for whom I'd been searching for months. Little did I know that a few days later I would be on a plane back to the United States, and that this stage of my research had come to an end.

Almost two years and many dismal pandemic days later, I found myself back in that same room, staring at the same manuscript, and feeling that same sense of excitement as I resumed long-awaited work. My return to Naples in Fall 2021 brought renewed energy for archival discovery, as well as appreciation for all that the city and the broader region of Campania have to offer. During my stay at La Capraia, I continued my research on a Neapolitan guild of musicians active in the sixteenth and seventeenth centuries known as the Congregazione di Santa Maria degli Angeli. In the many hours I spent at the archives of the Annunziata and the Banco di Napoli, I found a number of new documents that demonstrate how members of this group actively worked to promote the value of their labor and improve the social status of their profession.

REPORTS FROM AFFILIATED RESEARCHERS



Nora Lambert

PhD Candidate, University of Chicago,
Department of Art History
Fulbright Fellow / 2021-2022 Affiliated Predoctoral
Researcher at La Capraia

Picturing Mobility: Late Medieval and Renaissance Naples at the Threshold of the Mediterranean

My first visit to Naples in the Fall of 2018 was a somewhat spontaneous reaction to the news that a center for the study of Neapolitan art history had just opened. Given my enduring interests in artistic mobility and exchange, writing a dissertation on a port city that sat at the middle of the Mediterranean had long tempted me. Intimidation overruled intrigue, however, as I perceived a dearth of inroads for foreign scholars, extant artworks, and accessible scholarship. I arrived in Naples just in time to attend some of the opening events at the Center for the Art and Architectural History of Port Cities, where my views were promptly corrected. Although I was immediately impressed by the scholarly community already in place, I did not anticipate how the Center would come to play such a formative role in shaping the topic and trajectory of my research.

Now an Affiliated Predoctoral Researcher at La Capraia, I have benefited tremendously during this year of on-site dissertation research. My project takes the city's historiographic and geographic liminality that had once deterred me as a point of departure, exploring how the French Angevin (1266–1442) and Spanish Aragonese (1442–1495) regimes constructed and depicted transcontinental ties that extended beyond the Italian Peninsula, connecting Naples to France, the Iberian Peninsula, North Africa, and the Holy Land. By examining a variety of media—encompassing panel paintings, manuscripts, gemstones, and sculptures—I aim to demonstrate that Neapolitan monarchs understood their kingdom to have a transregional reach, one driven by and expressed through artistic commissions and collections. The Center's emphasis on Naples as a critical node in a network of Mediterranean ports has guided my approach to the late medieval and Renaissance capital, examining it not only as an artistic center, but also as a port city that served as a significant site for the convergence of multiple cultures and their dissemination.

While the Covid-19 pandemic caused a two-year delay between finalizing my dissertation topic in the Fall of 2019 and initiating my fieldwork in the Fall of 2021, the interruption reinforced just how irreplaceable in-person connections with both artworks and colleagues are. This year, the Center supplied plenty of both. The inimitable mentorship of the director, Dr. Sarah Kozlowski, has guided my research immeasurably. For instance, studying paintings together in the Capodimonte collections bolstered my dissertation's corpus. A chapter originally conceived to focus on the Angevin queen Maria of Hungary will now examine broader patterns of queenly patronage. I am especially excited about incorporating Maria's relatively

understudied descendant, Joanna I of Naples, and her engagement with panel paintings. In addition, my visits to Santa Chiara and Santa Maria Donna Regina prompted me to consider depictions of falcons on tomb sculpture, representations central to my study of the transmission of falconry from the Islamic Mediterranean to Southern Italy. Thanks to the generosity and expertise of Francesca Santamaria, the Center Coordinator, I learned how to navigate the digitized surviving records from the Angevin and Aragonese registers, documents that have proven crucial to the development of my project. In addition to helping me access repositories in Naples, including the Biblioteca Nazionale Vittorio Emanuele III and the Biblioteca della Società Napoletana di Storia Patria, Francesca rescued me from several frustrating failed attempts at locating a manuscript in Turin—one I hoped to include in my dissertation, if only I could find it! Meanwhile, impromptu conversations with my fellow graduate students, the talented La Capraia research residents, yielded as many vital insights as my planned research activities.

Because my dissertation largely focuses on objects that move, many of them are no longer in Naples. Fortunately, that proved to have its own advantages this year, as it encouraged me to explore the larger physical environment where the artworks I study had once been. Moving through the city's dramatic landscape made me question whether the Angevins and Aragonese would have recognized any interplay between the natural and manmade wonders of their kingdoms. Realizing the inescapable nature of Mount Vesuvius's presence throughout the city, I began to think of the volcano as an ancient monument fundamental to the southern Italian imagination of classical past. As a result, my chapter on Alfonso of Aragon's acquisition of the *Tazza Farnese*, a precious hardstone cup believed to come from Alexandrian Egypt, now investigates links between Mount Vesuvius, the ancient Roman author Pliny the Elder, and the Aragonese absorption with antiquity.

The Center's substantial programming and close relationships with other institutions similarly invigorated my work. As an aspiring paintings curator, I found the opportunity to participate in the Winter School on technical art history and the curatorial profession, organized by the Museo e Real Bosco di Capodimonte and the Università della Campania "Luigi Vanvitelli," invaluable. The seminar introduced me not only to the museum's collections and staff, but also to its current priorities, goals, and research methods. One session in particular, led by Capodimonte curators, conservators, and their colleagues at Vanvitelli, Alessandra Rullo, Angela Cerasuolo, Roberto Buda, Marco Cardinali, and Andrea Zezza, stands out as a special privilege. We spent considerable time in front of Giovanni Bellini's *Transfiguration of Christ* and Raphael's *Portrait of Cardinal Alessandro Farnese* while they guided us through their research processes. They pointed out passages that warranted investigation and described how advanced imaging technology such as radiography and infrared reflectography can explain surface discrepancies. A few months later, the Center's three-day field seminar *Gateways to Medieval Naples* offered my first opportunity to present dissertation research in person. Just as critically, the seminar introduced me to La Capraia's international network of colleagues. Meeting both veteran scholars I have long admired as well as new peers with shared interests revitalized my enthusiasm for my own research—giving me exactly the post-pandemic jolt I needed. Much like the connections formed during my 2018 visit to La Capraia, I suspect that

these new relationships will inform my research for years to come.

Even though I will be based in Rome next year, I am delighted to maintain my affiliation with the Center. I anticipate many visits to Naples and look forward to continued immersion in the La Capraia community. artifacts in various media allow comparison with literary representations and extant

Nora Lambert is a PhD candidate in the Department of Art History at the University of Chicago, where she specializes in late medieval and early modern Italy. Her research interests include cross-cultural interaction in the Mediterranean basin, as well as issues of patronage and reception, such as collecting, display, and gift exchange. Her dissertation explores the circulation and transcontinental nature of Neapolitan commissions and collections. Her essay on Pinturicchio's depiction of crusading in the Piccolomini Library in Siena Cathedral was published by Ashgate Press in 2015. She has held curatorial positions at museums including the Mount Holyoke College Art Museum, the Philadelphia Museum of Art, the Art Institute of Chicago, the Smart Museum of Art, and several New York City collections. She is the 2022-2024 Kress Foundation History of Art Institutional Fellow at the Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte in Rome.



Giovan Battista Caracciolo, also known as Battistello, *Christ at the column*, c. 1618-1620, oil on canvas, cm 184 x 130
 Naples Museo e Real Bosco di Capodimonte, inv. 1780
 Courtesy Ministero della Cultura, Museo e Real Bosco di Capodimonte

Josephine Neil

PhD, Independent Researcher

Affiliated Postdoctoral Researcher at La Capraia, June 2022

The Incomprehensible Divine in Caravaggesque Painting

My current research is an investigation of the influence of apophatic spirituality in the religious paintings of Battistello Caracciolo (1578–1635). It examines the various ways in which the artist visualised a promise and denial of divine grace, complicating a message of presence and conciliation through ritual and challenging an ideal of faith as promulgated by the Catholic Reformation. The focus of my three-week research period at La Capraia was Caracciolo's *Baptism of Christ*, currently featured in the first exhibition of the artist at the Capodimonte Museum. Caracciolo's *Baptism of Christ* relates to contextual issues of representation and integration of Jewish conversos in the Christian community of seventeenth-century Naples. In the *Baptism* (1610), the ambiguous use of dense shadow obscures any discernible sign of water which throws into question a sacramental route to conversion and appears to prioritize a baptism by Spirit. Does the Baptismal rite have true efficacy unless it is accompanied by inner faith?

I first accessed the curatorial file at the Capodimonte Museum in order to assess the condition reports and photographs of the painting from when it was last restored in 1985. This was primarily in order to see whether the painting had been cut down, the primary base that the artist used and whether any background detail or signs of water had been discerned before and after the restoration. Following Celine Dauverd's scholarship, the Spanish viceroys ruled Naples through the principles of good government, building alliances with different social groups, including the Jewish conversos and other heterodox factions, and their role of asserting themselves, and the power of Christianity, during the Easter ritual. To this end, I was keen to access first witness evidence to these public rituals through unpublished manuscript resources at the Biblioteca Nazionale and also at the Girolamini Library, which had ownership of the *Baptism*, donated as part of a corpus of paintings by the merchant-tailor Domenico Lercaro in the early seventeenth century. The manuscripts included Antonio Castaldo's *Historia di Napoli* and the *Aggiunta delli giornali di Messer Giuliano Passaro*, both in the Biblioteca Nazionale and in the Girolamini Library, Castaldo's *Discorso di molte cose avvenute nel Regno di Napoli* nel governo di D. Pietro di Toledo in addition to Francesco Capecelatro's *Diario dei tumulti del popolo napoletano contro i ministri del re e della nobiltà di essa città*. Unfortunately, the archive of Domenico Lercaro is currently being reorganised and digitized by the Girolamini Library, but now that I have access for the academic year this will become more of a focus for research when I return to Naples. Other resources included the historical context in which the Girolamini's painting collection was built, its relation to the theology of the Girolamini fathers and a noteworthy exhibition catalogue on the Girolamini's

paintings held in Lecce in 2013. Art historical research also included recent scholarly Neapolitan literature on Caravaggio's *Martyrdom of St Ursula*, the technical and spiritual qualities of which was compared to Caracciolo's *Baptism* in the Capodimonte exhibition by Stefano Causa.

Josephine Neil is an independent researcher and has been a visiting lecturer at ICE, the University of Cambridge. She was awarded with exceptional commendation for her doctorate in Art History and Theology, an examination of apophatic spirituality in Caravaggesque painting and how it relates to perceptions of divine presence and action. She has accumulated considerable curatorial experience in some of the UK's most prominent art galleries and museums, including the Courtauld Gallery and the National Gallery, London; has published with LMU Munich on 'Contested Forms': Exploring the Limits of the Sacred Image; and has been awarded grants for research in Rome and Naples and as a visiting scholar at the University of Melbourne, the National Gallery of Victoria and the Kunsthistorisches Museum in Vienna.



Pietro Berrettini detto «Pietro da Cortona», *Studio di pastore*, XVII sec., pietra nera e gesso bianco su carta azzurrina, mm 208 x 219, Napoli, Museo e Real Bosco di Capodimonte (provenienza: collezione Sebastiano Resta), inv. GDS 996; M 151; A 154
 Courtesy Fototeca della Direzione regionale Musei della Campania

Gianluca Puccio

PhD Candidate, Università degli Studi della Campania
 “Luigi Vanvitelli”, Dipartimento di Lettere e Beni Culturali
 2019-2021 Affiliated Predoctoral Researcher at La Capraia

I disegni della ‘collezione borbonica’ di Capodimonte: storia e catalogazione

È molto probabile che trovandosi a riflettere sul triennio pandemico che sta per concludersi, i nostri posteri noteranno innanzitutto una profonda frattura con tutto ciò che precede, una discontinuità che, in un modo o nell’altro, ha coinvolto quasi tutte le abitudini e le attività umane, modificando stili di vita e di lavoro di miliardi di persone, costrette a tempi più o meno lunghi di distanziamento e di *lockdown*.

Anche in campi del sapere non direttamente coinvolti nel contrasto alla pandemia, come le scienze umane, l’evolversi dello stato di emergenza da Covid-19 ha generato cambiamenti profondi, per esempio riducendo d’un tratto le ore di consultazione in biblioteca o in archivio e le occasioni di confronto ‘in presenza’, come convegni, workshop e mostre. A tali e repentini cambiamenti la comunità scientifica ha risposto con un impegno lodevole, cogliendo le opportunità offerte dal web per tenere saldi i rapporti tra i suoi membri, sia mediante un restyling degli strumenti tradizionali, sia mediante pagine social e chat, aprendosi a nuove forme di interazione ‘orizzontale’ tra gli utenti. Altrettanto epocale è stato il progressivo ridisegnarsi in senso estensivo del concetto di disponibilità open source, per merito della ragguardevole accelerazione data al processo di digitalizzazione del materiale cartaceo, bibliografico e d’archivio: una svolta che, tra l’altro, ha favorito il dialogo creativo con discipline tradizionalmente distanti da quelle umanistiche, quali appunto la statistica e l’informatica.

Essendosi svolta praticamente in concomitanza con gli eventi citati, la mia triennale ricerca di dottorato, conclusasi a maggio con l’esame finale, ne è stata profondamente condizionata. Dopo la stretta del 2020, lo scorso anno ha rappresentato un primo tentativo di ripartenza, favorito dall’avvio della campagna vaccinale e dal varo di nuove misure che, progressivamente, hanno fatto ripartire le attività in presenza. Nel caso specifico, la rinnovata possibilità di analisi diretta dei pezzi—favorita dal sostegno prezioso ricevuto dal direttore Bellenger e da tutto lo staff del Gabinetto Disegni e Stampe di Capodimonte—ha permesso di verificare sull’intera base di dati raccolti le ipotesi formulate nel biennio precedente, svelando anche particolari importanti e finora ignoti sull’origine della raccolta borbonica e sui singoli esemplari che la compongono.

Non sono, infatti, ancora del tutto chiare le dinamiche per le quali, nel corso dei decenni centrali del regno di Ferdinando IV, si formò in seno alle raccolte reali napoletane un nucleo di disegni ‘de’ più gran pittori’ cinque e seicenteschi,

probabilmente a quel tempo raccolti in volume. Si trattò, sembrerebbe, di poche acquisizioni in blocco, a margine del poderoso arricchimento delle raccolte borboniche che, proprio in quegli anni, aprivano le porte ai marmi della collezione Farnese e agli straordinari tesori emersi dal sottosuolo in area vesuviana. Dopo una lunga serie di spostamenti questa raccolta grafica—oggi nota come ‘collezione borbonica’—si conserva dal 1957 nel Museo di Capodimonte dove, insieme ai preziosi fondi provenienti da Casa Farnese e dalla biblioteca di Carlo Firmian, costituisce il nucleo principale di disegni antichi posseduti dal museo napoletano. Dei 1,054 esemplari inventariati dal Direttore del Real Museo Borbonico Michele Arditi nel 1824, se ne conservano oggi circa 850: un numero cospicuo a fronte delle numerose traversie affrontate dai nostri fogli in duecento anni di storia tra rivolgimenti politici e, purtroppo, lunghi periodi di oblio.

Certo è che da quando i disegni della ‘collezione borbonica’, per effetto della politica culturale degli anni Cinquanta e Sessanta del secolo scorso, hanno trovato a Capodimonte una sede e un metodo di conservazione consoni a un materiale fragile come la carta, essi costituiscono un fondo di notevole interesse per gli studiosi di grafica. Da Philip Pouncey a Walter Vitzthum fino a Mario di Giampaolo e Simonetta Prosperi Valenti Rodinò, per tutta la seconda metà del Novecento—eccetto un periodo tra gli anni Sessanta e Settanta—gli specialisti del disegno resero la visita al GDS napoletano una tappa fondamentale per lo studio della grafica in Italia tra Cinque e Seicento, collaborando a far conoscere anche al grande pubblico i capolavori di Alessandro Algardi, Guido Reni, e Battistello Caracciolo che costituiscono la colonna portante della ‘collezione borbonica’.

Da queste premesse è partito il mio lavoro di ricerca, mirato a redigere il catalogo dei disegni borbonici tracciandone la storia prima e dopo il loro ingresso nelle raccolte reali. L’obiettivo è stato quello di dare una prospettiva d’insieme, focalizzando l’attenzione anche sui disegni meno noti del nucleo per fare il punto sulla storia di una fetta così cospicua del patrimonio grafico conservato nel museo napoletano e aprire nel contempo alle opportunità che i nuovi strumenti digitali offrono per stabilire confronti con opere, soprattutto grafiche, conservate in altri musei d’Italia e del mondo.

La ricerca si è concentrata innanzitutto sulla storia della raccolta e sulle vicissitudini attraversate dai disegni durante gli oltre due secoli di permanenza nel patrimonio statale. Servendosi di alcune importanti fonti documentarie acquisite nel corso della ricerca, quali la trascrizione completa dell’inventario di Arditi—elenco che costituisce la più antica attestazione patrimoniale della raccolta—e l’acquisizione dei negativi di un’intera campagna fotografica risalente alla prima metà degli anni Sessanta, si è potuto definire l’esatta consistenza del nucleo, ripercorrendone la storia tra momenti di grande notorietà e periodi di oblio, spesso coincisi con dispersioni e scelte conservative a dir poco avventate.

Ampio spazio, inoltre, è stato dedicato al cosiddetto ‘corpus dei disegni lanfranchiano’, una sorta di raccolta nella raccolta pari a circa la metà dell’intera collezione borbonica e composta per la gran parte da disegni attribuiti al parmense Giovanni Lanfranco, fantasioso frescante per cui, come ebbe a dire Raffaello Causa, il disegno fu ‘momento preparatorio e risolutivo di ciascuna impresa’. Nello specifico, l’abbondanza di fogli provenienti direttamente dal fondo di bottega ha permesso

una riflessione sull’importanza della grafica nel processo creativo di Lanfranco e sull’evolversi della stessa in un prezioso strumento di controllo e direzione dell’ampio team di collaboratori che lo affiancò nell’imprese del suo ultimo tempo.

Un terzo filone di ricerca ha indagato il problema delle provenienze, provando a compensare l’esiguità di documenti mediante lo studio delle tracce lasciate sui disegni dai loro antichi possessori. Il lavoro, in particolare, è partito da alcuni importanti contributi scientifici che, in tempi recenti, hanno formulato ipotesi molto circostanziate sull’origine della raccolta borbonica e sulla storia dei nostri disegni prima che entrassero a farne parte, collegandoli a due delle più importanti collezioni di grafica messe in piedi nel secondo Seicento in Italia, ossia quella di Cristina di Svezia e quella di Sebastiano Resta, interessante figura di religioso-antiquario specializzato in disegni. Se, alla luce dei dati raccolti nel corso della ricerca, non vi sono elementi abbastanza solidi per confermare l’ipotesi di una origine reginense dei disegni del ‘corpus lanfranchiano’, la provenienza ‘restiana’ è stata accertata per circa 250 esemplari, probabilmente il contenuto di uno o più dei tipici album allestiti dal padre oratoriano nel corso della sua lunga carriera.

Tutte le notizie raccolte sono infine confluite nel catalogo degli 852 disegni del nucleo, con le schede tecniche dei singoli pezzi corredate da un commento che rende conto di nuove proposte di attribuzione alla luce delle ricerche svolte nel corso di questi anni. I dati sintetici dei singoli pezzi, inoltre, sono stati inseriti in un database che, in un futuro prossimo, confluirà a sua volta nel grande progetto di digitalizzazione delle collezioni che il Museo di Capodimonte sta portando avanti in questi mesi.

Gianluca Puccio, dal 2022 Dottore di ricerca in Storia e Trasmissione delle Eredità Culturali, è attualmente collaboratore storico dell’arte presso la Direzione regionale Musei della Campania. È inoltre autore di un recente contributo dedicato ai disegni della collezione borbonica di Capodimonte appartenuti un tempo a Sebastiano Resta. Ha partecipato in passato a numerose mostre e campagne di catalogazione dei beni culturali, collaborando all’ordinamento scientifico e alla redazione dei testi per i cataloghi Il disegno barocco nelle collezioni pubbliche napoletane, Giovanni Lanfranco: grande disegnatore, Vincenzo Gemito dal Salotto Minozzi al Museo di Capodimonte, nonché della sezione ‘Ottocento Privato’ del Museo di Capodimonte.



Ethnographic objects from the storage of the Museo e Real Bosco di Capodimonte (October, 2019)
 Courtesy Ministero della Cultura, Museo e Real Bosco di Capodimonte

Carmine Romano

Museo e Real Bosco di Capodimonte

2019-2021 Affiliated Postdoctoral Researcher at La Capraia

Digitizing the collections of the Museo di Capodimonte

During the digitization of the works in Capodimonte's storage for the exhibition *Capodimonte from the Vaults: Stories Yet to Be Told*, I uncovered a group of objects tucked away in cabinets in the museum's deposits. Initial visual analysis suggested that they came from Oceania, but further specifics remained elusive. Curiously, these objects were absent in the museum's twentieth-century inventories. Study of the various inventories from the Reggia di Capodimonte and the Bourbon Museum in the Palazzo degli Studi, the forerunner of the Museo di Capodimonte, suggested that these orphaned objects corresponded to those listed in the inventories of 1826 and 1856 as coming from "Otahtiti," but it was not until I had completed more in-depth research that I was able to confirm their identity.

I determined that these objects came to Capodimonte from Captain James Cook's three landmark voyages to Oceania. Furthermore, I was able to fill major lacunae in their provenance, tracing their journey from Cook to William Hamilton (1730–1803) and Giuseppe Saverio Poli (1746–1825), to the Reggia di Capodimonte and Bourbon Museum. These discoveries have confirmed the importance of Capodimonte's collections—and those of Oceanic objects in particular—in the cultural milieu of Enlightenment-era Naples.

One of best-known figures of the late eighteenth century, James Cook (1728–1779), a British-born explorer, cartographer, and navigator, was the first to draw the boundaries of Australia and the island of Newfoundland. He was also the first European to discover in New Zealand the strait that bears his name as well as the Cook Islands, Hawaii (which he named Sandwich), and other Pacific islands in the first of three expeditions between 1768 and 1771. Cook's first expedition was commissioned by King George III (1738–1820) to the Royal Society and the Royal Navy, which sent him aboard the HMS *Endeavour* to the South Pacific, where he was to first observe the transit of Venus. Second, he was instructed to find evidence for the existence of the *Terra Australis incognita*. Departing on August 26, 1768, the *Endeavour* reached the island of Othaiti (modern-day Tahiti) before exploring the Pacific islands, hitting New Zealand and eventually Australia's east coast in 1770.

Thanks to the reports of Cook and the scientists who accompanied him—including the naturalist Joseph Banks (1743–1820)—along with the vast quantity of objects and samples of plant and animal species collected during his expeditions, the culture of the South Sea islanders entered the Western cultural imagination. Cook's accounts of his three voyages were published in numerous editions in English and French. As early as 1784, La Nuova Società Letteraria e Tipografica published in Naples the *Storia de viaggi intrapresi per ordine di S. M. Britannica dal Capitano*

Giacomo Cook, the first source testifying to the presence of ethnographic objects from the South Seas in the Reggia di Capodimonte. Volume II describes “a small exhibition of such works [that] can be seen similarly in our Museum of Capodimonte together with other things belonging for the most part to the island of Othaiti, all donated by Mr. Knight Hamilton, Minister Plenipotentiary of G. Britain at our Court.” Given their early and well-known presence in the Reggia, understanding how the Oceanic objects disappeared from later inventories only to appear decades later in storage was critical to reconstructing an important nucleus of the museum’s collections. I analyzed nineteenth-century travel guides to the city of Naples, including guides to the Bourbon Museum, that mentioned objects coming from “Othaiti,” which I cross-referenced with various inventories of both the Reggia and the Palazzo degli Studi to determine that the objects I found in 2018 numbered among those mentioned in the early nineteenth-century inventories as well as late-eighteenth and early-nineteenth century primary sources. This research also illuminated the importance of certain figures previously understudied in terms of their relationship to the history of the museum, namely, the Director of the Prehistoric Ethnographic Museum of Rome, Luigi Pigorini (1842–1925), and Giuseppe Poli, a friend of Hamilton, Cook, and Banks. The papers of Pigorini and Poli revealed that both played essential roles in the history of the Oceanic collection. Pigorini oversaw the transfer of several objects to his museum in 1876, whereas Poli likely donated objects obtained directly from Banks and Cook to augment the Reggia’s collections sometime in the second two decades of the century.

Beyond analysis of primary sources, I also studied the objects themselves. Many of the works bear labels or captions pasted directly onto their surfaces which state in English with a French translation the object’s provenance. These labels are of the same type as those found on the objects once held in the Reggia di Capodimonte before they were transported to the Palazzo degli Studi before 1832. Furthermore, analysis of the handwriting on the labels revealed that the first description of each object was written in English, with a concise translation written later in French. Expanding my research, I determined that this kind of identification is the same as that used for the artifacts Banks collected during Cook’s expeditions.

I thus ascertained that the two groups of objects, those still in Capodimonte and those in the Pigorini Museum (formerly in the Bourbon Museum and before that in the Reggia di Capodimonte), come from the same geographical area, have a similar date, and bear the same labels. In addition, the two nuclei can be classified as a “collection of hunting and defense weapons” (those that remained in Capodimonte) and “objects of daily life” (those sent to the Bourbon Museum and then passed to the Pigorini Museum).

This research resulted in the 2022 publication of my essay “Turks, ‘Savages’ and Africans. ‘Curious Encounters’ in the Collections of the Reggia di Capodimonte from the Bourbons to the Savoy. Unpublished Works and Documents,” in the volume *Capodimonte from the Vaults: Stories Yet to Be Told*. Most importantly, this project has illuminated the connections between the Reggia di Capodimonte and some of the most important intellectuals of the Enlightenment. I am grateful to La Capraia for hosting fruitful study days and seminars, which helped me take a more transversal approach to my research.

Dr. Carmine Romano is an art historian with a background in materials engineering and conservation of cultural heritage. He has curated several exhibitions, including one on Picasso and the Russian ballets at MuCem in Marseilles, and one on the sculptor Vincenzo Gemito at the Petit Palais in Paris and the Museo e Real Bosco di Capodimonte in Naples. He has collaborated on museum installations of Neapolitan crèche collections at the Art Institute of Chicago and at Capodimonte. His publications include several collection catalogues and two monographs on the Neapolitan crèche published by Yale and Grimaldi. Since 2018, he has been in charge of the Digitization and Digital Cataloguing project at Capodimonte.



PROGRAMS REPORT

Participants in the field seminar *Gateways to Medieval Naples* in the courtyard of Fondazione Made in Cloister (June 2022)
Photo Elisabetta Scirocco



Natural Disaster and the Bay of Naples: Artistic Encounters and Transformations

A research seminar organized by Gabriel Gee
(Franklin University Switzerland) and Sarah K. Kozlowski
(Edith O'Donnell Institute of Art History / Center for the Art
and Architectural History of Port Cities "La Capraia")

19 June 2021

Convened digitally

Since antiquity, natural disasters—volcanic eruptions, earthquakes, and waves of infectious disease, in particular—have shaped the natural and built environment of the Bay of Naples. Over this long period, works of art and cultural practices have responded to and represented these events, creating new knowledge and meaning from catastrophe and its aftermath.

Drawing on the experience of the Covid-19 Pandemic, and newly attuned to the ways in which natural disaster reshapes our physical, social, and cultural worlds, the organizers convened a digital research seminar to present and discuss a suite of seven papers that explored questions related to artistic responses to natural disaster on the Bay of Naples. Within the broader study of the intersection between disaster and cultural heritage, the seminar traced patterns of artistic encounters and transformations in a particular place over a long period of time. Contributors focused on individual case studies to ask how artworks and cultural practices during and after natural disasters represented these events to create new knowledge and meaning.

Participants in the seminar were: Lorenza Gianfrancesco (University of Cichester), James Clifton (Sarah Campbell Blaffer Foundation), Robin L. Thomas (Pennsylvania State University), Daniele Galleni (Scuola Normale Superiore di Pisa), Maryl B. Gensheimer (University of Maryland), Ronald G. Musto (University of Bristol), and James P. Anno (Museum of Fine Arts Houston).

NATURAL DISASTER AND THE BAY OF NAPLES

ARTISTIC ENCOUNTERS AND TRANSFORMATIONS

A research seminar co-organized by
Gabriel Gee Franklin University Switzerland and
Sarah Kozlowski Center for the Art History of Port Cities at La Capraia

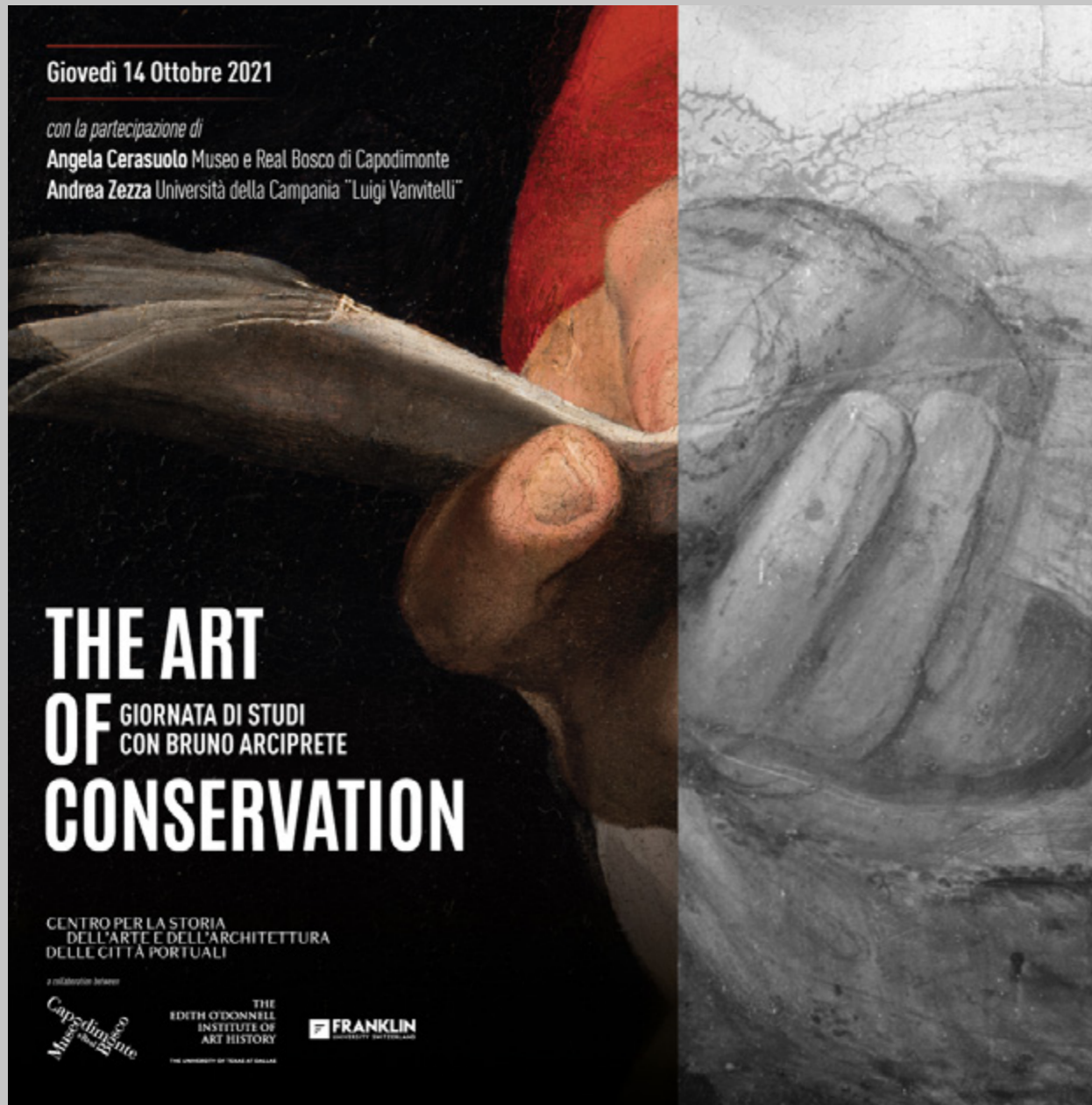
19 June 2021

CENTER FOR THE ART
AND ARCHITECTURAL HISTORY
OF PORT CITIES

FRANKLIN
UNIVERSITY SWITZERLAND

Capodimonte
Museum of the
Bay of Naples

THE
EDITH O'DONNELL
INSTITUTE OF
ART HISTORY
THE UNIVERSITY OF TEXAS AT DALLAS



Giovedì 14 Ottobre 2021

con la partecipazione di
Angela Cerasuolo Museo e Real Bosco di Capodimonte
Andrea Zezza Università della Campania "Luigi Vanvitelli"

THE ART OF GIORNATA DI STUDI
 CON BRUNO ARCIPRETE
CONSERVATION

CENTRO PER LA STORIA
 DELL'ARTE E DELL'ARCHITETTURA
 DELLE CITTÀ PORTUALI

Capodimonte
 Museo e Real Bosco

THE EDITH O'DONNELL
 INSTITUTE OF
 ART HISTORY
 THE UNIVERSITY OF TEXAS AT DALLAS

FRANKLIN
 UNIVERSITY COLLEGE

The Art of Conservation: A Study Day with Bruno Arciprete

Con la partecipazione di Angela Cerasuolo
 (Museo e Real Bosco di Capodimonte) e Andrea Zezza
 (Università degli Studi della Campania "Luigi Vanvitelli")

14 Ottobre 2021

La giornata di studio si è svolta tra l'atelier di Bruno Arciprete, restauratore di lunga esperienza noto soprattutto per la sua competenza nella pittura napoletana, e il Museo e Real Bosco di Capodimonte. Nell'atelier di Arciprete abbiamo avuto il privilegio di dialogare con il restauratore a contatto diretto con i suoi strumenti del mestiere, nonché di interrogare il maestro sui più celebri restauri da lui eseguiti, come la *Flagellazione* e le *Sette Opere di Misericordia* di Caravaggio, e il *Ritratto del Cardinale Alessandro Farnese* di Raffaello.

Nel pomeriggio, invece, si è tenuta una visita speciale alla mostra *Raffaello a Capodimonte. L'officina dell'artista* con i due curatori, Angela Cerasuolo, storica dell'arte e capo del dipartimento di restauro del Museo e Real Bosco di Capodimonte, e Andrea Zezza, professore di Storia dell'Arte Moderna all'Università degli Studi della Campania "Luigi Vanvitelli". La mostra offriva al pubblico i risultati emersi dalla campagna di indagini diagnostiche condotte nel Museo grazie alle collaborazioni con il Dipartimento di Lettere e Beni Culturali dell'Università della Campania Vanvitelli, il LAMS (Laboratoire d'archéologue moléculaire et structurale) di Parigi, l'Istituto di Scienze del Patrimonio Culturale (ISPC) del CNR, i Laboratori Nazionali del Sud (LNS) dell'INFN di Catania, e l'Istituto di Scienze e Tecnologie Chimiche del CNR (SCITEC) di Perugia. Durante la visita, il dibattito con i curatori si è concentrato sul rapporto tra originale, copie e multipli all'interno della bottega raffaellesca alla luce delle nuove scoperte.

La technical art history e il mestiere di curatore

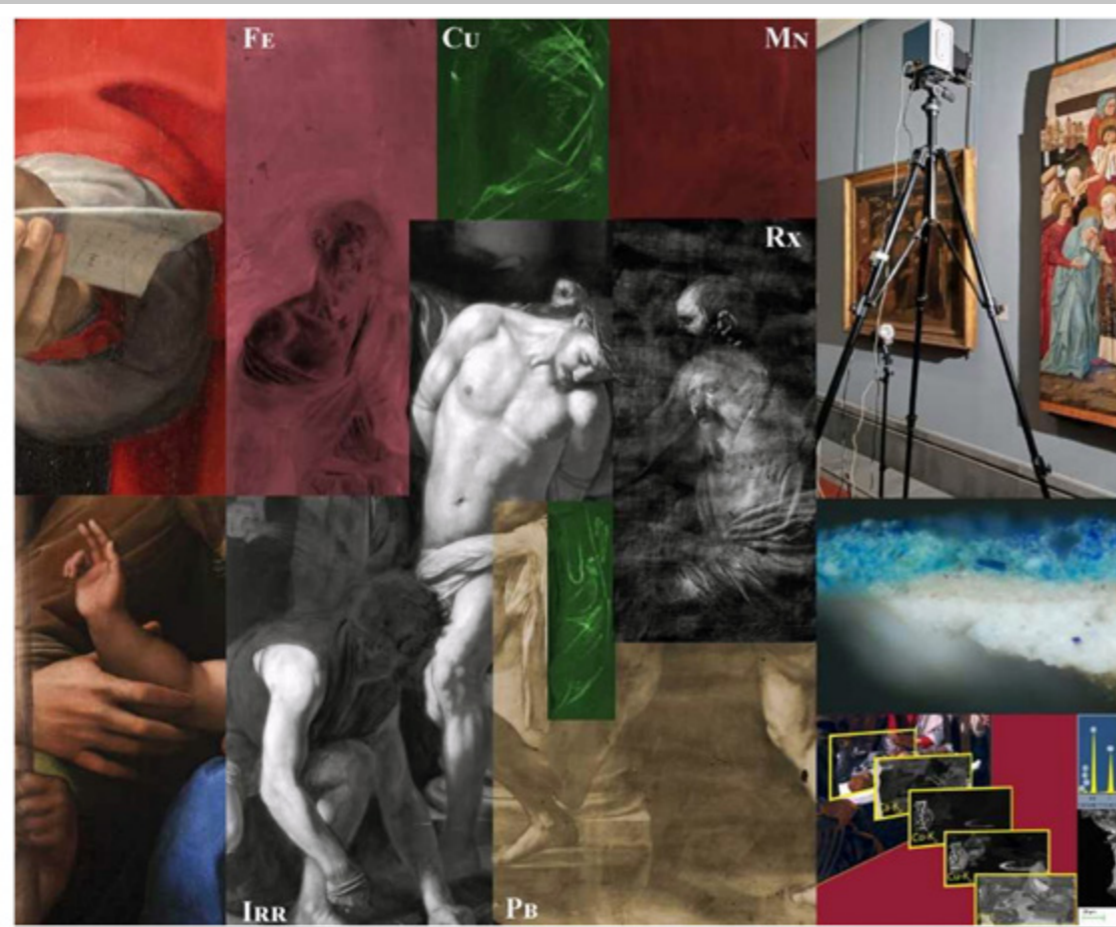
Winter school organizzata dall'Università degli Studi della Campania "Luigi Vanvitelli" – Dipartimento di Lettere e Beni Culturali, dal Museo e Real Bosco di Capodimonte, e dal Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali "La Capraia"

24-29 Gennaio 2022

Il programma della Winter School *La technical art history e il mestiere di curatore* ha presentato ai partecipanti le attività connesse con la conservazione e la cura delle opere in tutte le molteplici declinazioni che si offrono nel museo. Lo studio delle opere coniuga aspetti distanti e approcci diversificati che si incontrano nella specificità di ogni singolo oggetto, intrecciando attività di tutela, conoscenza e prevenzione, ricerca storica e valorizzazione. I temi hanno spaziato tra i progetti espositivi, considerando la loro produzione e il trasporto delle opere d'arte; il coordinamento scientifico e il management dei depositi; la documentazione tecnico-scientifica e la digitalizzazione dei dati e delle immagini; il management.

La formazione, a cura di professionisti del museo e docenti universitari, storici delle tecniche artistiche, scienziati della conservazione, restauratori e curatori, è avvenuta all'interno delle sale e dei laboratori di restauro del Museo e Real Bosco di Capodimonte, e negli spazi della Certosa e Museo di San Martino, e si è articolata in lezioni frontali e sessioni di workshop.

I docenti di riferimento del progetto sono stati: Andrea Zezza (Università degli Studi della Campania "Luigi Vanvitelli"), Angela Cerasuolo (Museo e Real Bosco di Capodimonte) e Marco Cardinali (Università degli Studi della Campania "Luigi Vanvitelli").



Museo e Real Bosco di Capodimonte
Via Miano 2, 80135 Napoli
Certosa e Museo di San Martino,
Largo San Martino, 5, 80129 Napoli

Anno Accademico 2021/2022
24-29 gennaio 2022

La technical art history e il mestiere di curatore

Technical art history and curating art

I edizione
A cura di Andrea Zezza

Comitato scientifico:
Sylvain Bellenger, Marco Cardinali, Angela Cerasuolo,
Riccardo Lattuada, Carlo Rescigno, Andrea Zezza

Obiettivi formativi

La Winter School si propone di presentare le attività connesse con la conservazione e la cura delle opere in tutte le molteplici declinazioni che si offrono nel museo. Lo studio delle opere coniuga aspetti distinti e approcci diversificati che si incontrano nella specificità di ogni singolo oggetto: esperienza delle peculiarità dell'opera e attività di tutela, conoscenza e prevenzione, ricerca storica e valorizzazione. La formazione, a cura di professionisti del museo e docenti universitari, avverrà all'interno dei laboratori di restauro del Museo e Real Bosco di Capodimonte, articolata in lezioni frontali e sessioni di workshop, oltre a sopralluoghi in altri musei e siti monumentali.

The Winter School aims at introducing the several and integrated activities related to the enhancement and preservation of the cultural heritage, within the context of the museum specifically. The study of the artworks includes distinct aspects and approaches that depend on their specific features; the exhibition projects, including their production and the transport of the artworks; scientific supervision and management of the museum storage; documentation and digitized data/images management. Classes will be taught by museum professionals, academic scholars, technical art historians, conservation scientists, conservators and curators. Training will take place within the conservation lab at Capodimonte Museum and include theoretical lectures, seminars and workshops, visits to museums and monument sites.

Piano didattico

- 1 - Le professioni del museo.
Skills and professions in a Museum.
CFU: 1
Ore: 25
Responsabile: Andrea Zezza (PA, Dilbec)
- 2 - Tecnica e stile, l'aspetto della diagnostica.
Techniques and style. The contribution of material researches.
CFU: 1 Ore: 25
Responsabile: Marco Cardinali (insegnista di ricerca - Dilbec)
- 3 - Tracce materiali: Lo studio dei materiali e le nuove frontiere della diagnostica.
Material traces. The research on materials and the new perspectives of technical art history.
CFU: 1 Ore: 25

Durata del Corso
75 ore complessive

Segreteria organizzativa
Dilbec Via Perla 21 Santa Maria Capua Vetere 81055 (CE)

Massimo 15 Partecipanti
Minimo 11
Tassa di iscrizione
€ 250,00 La quota comprende i pranzi e un contributo per l'ospitalità in convenzione

Per informazioni
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Gateways to Medieval Naples

A field seminar organized by the Center for the Art and Architectural History of Port Cities “La Capraia”, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, and Università degli Studi di Napoli Federico II – Dipartimento di Studi Umanistici, with support from the Samuel H. Kress Foundation

7-9 June 2022

Naples



GATEWAYS TO MEDIEVAL NAPLES

Field Seminar
7-9 June 2022, Naples

CENTER FOR THE ART
AND ARCHITECTURAL HISTORY
OF PORT CITIES



KRESS



THE
EDITH O'DONNELL
INSTITUTE OF
ART HISTORY
THE UNIVERSITY OF TEXAS AT DALLAS



In recent years, the art and architecture of medieval Naples has been the subject of renewed scholarly activity that is generating important research on understudied monuments and exploring fresh approaches to the history of the city's material culture. A next generation of scholars is reassessing Neapolitan studies, and three institutions in particular—the Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, the Università degli Studi di Napoli Federico II – Dipartimento di Studi Umanistici in Naples, and the Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali “La Capraia”—are advancing research programs with greater interdisciplinary breadth and expanded geographic scope. Given the vitality of ongoing scholarship, it is an ideal moment to address the city's monuments as gateways to understanding medieval Naples as a conceptual whole, comprising diverse artistic and cultural practices, shifting topographies, and complex urban networks.

To this end, the above-mentioned institutions, in collaboration with colleagues at Texas Tech University and Saint Louis University, joined to organize *Gateways to Medieval Naples*, a field seminar held in Naples in June 2022. As its title suggests, the seminar foregrounded the city's material heritage and invited passages across times and places. Grounded in collaborative on-site study of monuments and animated by collegial exchange of ideas, the seminar convened 26 established and emerging scholars from Europe and North America to share the very latest research on Naples, to develop this research through on-site presentations and conversations, and to chart new approaches to this complex nexus of the medieval Mediterranean world.

Over the course of three days, seminar participants explored understudied artworks and cultural patterns, and discussed a range of methodological tools drawn not only from art and architectural history but also from the digital humanities, archaeology, cultural heritage studies, and the history of disease and medicine. Particularly illuminating were two presentations on topics at the intersection of the natural and the built environment: one on early medieval practices of urban gardening, and one on the material history of the city's water system. Several themes ran through the presentations and conversations: the transformation

of the city over time, artistic materials and materialities, and artworks within cultural and social networks across the city, the peninsula, and the Mediterranean. In a concluding roundtable, participants discussed methodological and practical desiderata for the field going forward, approaches to medieval Naples that allow us to cut across familiar chronological and geographic frameworks, the importance of collaboration across disciplines, and the generative potential of on-site study and conversation. The *Gateways* field seminar gave us a broad view of ongoing work in the field and promising new directions for research, and it further cultivated a growing network of scholars working on medieval Naples.

Gateways to Medieval Naples was organized by Janis Elliott (Texas Tech University); Cathleen A. Fleck (Saint Louis University); Tanja Michalsky, Adrian Bremenkamp, Elisabetta Scirocco, and Antonino Tranchina (Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte); Stefano D’Ovidio and Vinni Lucherini (Università degli Studi di Napoli Federico II – Dipartimento di Studi Umanistici); and Sarah Kozlowski and Francesca Santamaria (Edith O’Donnell Institute of Art History/Centro per la Storia dell’Arte e dell’Architettura delle Città Portuali “La Capraia”), with the generous support of the Samuel H. Kress Foundation.



Participants in the field seminar *Gateways to Medieval Naples* in the church of San Domenico Maggiore in Naples (June 2022)
Photo Claudio Metallo



University of Texas at Dallas Provost Inga Musselman (at center) with O'Donnell Institute Director Michael Thomas and Research Coordinator Heather Bowling at the archeological site of Oplontis (June 2022)

Center for the Art and Architectural History of Port Cities “La Capraia” 2020-2022 Programs

From research seminars to on-site study days to conferences organized with partner institutions, programs at La Capraia foster research on Naples and southern Italy as a place of cultural encounter, exchange, and transformation, and cultivate a network of scholars working at the intersection of the global and the local.

September 21, 2020

Digital Research Seminar

Research updates from 2019-2020 Predoctoral Research Residents at La Capraia

Health, Bathing, and Site-Specificity in the Illuminated De balneis Puteolanis
Diana Mellon (PhD Candidate, Columbia University)

Annunziata Art: Trecento Frescoes in Sant'Agata de' Goti
Claire Jensen (PhD Candidate, University of Toronto)

Theatine Churches in Naples: Sacred Space and Urban Context in Sixteenth- and Seventeenth-Century Naples
Lisa Malberg (PhD Candidate, Ruhr University Bochum)

Urban Space, Plebe Musicians, and Buon Governo in Spanish Naples, 1537-1632
Nathan Reeves (PhD Candidate, Northwestern University)

October 2, 2020

Digital Research Seminar

Introduction to the projects of 2020-2021 Predoctoral Research Residents at La Capraia

Agents on the Shore: Freestanding Arches in Roman Port Cities
Crystal Rosenthal (PhD Candidate, The University of Texas at Austin)

Ottoman Otranto: Southern Italian Artistic Responses to an Ottoman Invasion
Jake Eisensmith (PhD Candidate, University of Pittsburgh)

October 16, 2020

Digital Research Seminar

Power on Death's Borders: Fuga's Camposanto for the Hospital of the Incurabili and the Politics of Burial Reform in Eighteenth-Century Naples
Fabrizio Ballabio (PhD Candidate, University of York / 2018-2019 Predoctoral Research Resident at La Capraia)

October 30, 2020

Digital Research Seminar

Healing Environments of Chronic Infirmary: The Ospedale degli Incurabili in Sixteenth-Century Naples

Elizabeth Duntemann (PhD Candidate, Temple University / 2018-2019 Predoctoral Research Resident at La Capraia)

November 13, 2020

Digital Research Seminar

Sights and Sounds of the Square: Reconstructing the Tribunale della Vicaria in Seicento Naples

Edward Payne (Assistant Professor, Aarhus University / 2020-2021 Affiliated Postdoctoral Researcher at La Capraia)

November 20, 2020

Digital Research Seminar

Sulle tracce di Padre Resta nelle collezioni di Capodimonte

Gianluca Puccio (PhD Candidate, Università degli studi della Campania Luigi Vanvitelli / Affiliated Predoctoral Researcher at La Capraia)

December 11, 2020

Digital Research Seminar

Why Make an Image Website? Digital Tools and New Perspectives in Art History

Caroline Bruzelius (Professor, Duke University)

Paola Vitolo (Professor, Università degli Studi di Napoli "Federico II")

February 2, 2021

Digital Research Seminar

Digitizing the collections of the Museo di Capodimonte: new insights, new discoveries, new stories to tell

Carmine Romano (Museo e Real Bosco di Capodimonte / Affiliated Postdoctoral Researcher at La Capraia)

March 5, 2021

Digital Research Seminar

The formation of American collections of ancient art

Elizabeth Molaceck (The Edith O'Donnell Institute of Art History)

Co-presented with the Edith O'Donnell Institute of Art History

March 12, 2021

Digital Research Seminar

Farnese Drawings at Capodimonte

Claire Van Cleave (American Friends of Capodimonte / Museo e Real Bosco di Capodimonte)

March 26, 2021

Digital Research Seminar

Circa 1656: Partenope, Plague and Mattia Preti's Martyrdom of Saint Paul

James Anno (Museum of Fine Arts, Houston)

April 9, 2021

Digital Research Seminar

The Naples Collection at Compton Verney

Annelise Hone and Amy Orrock (Compton Verney Art Gallery & Park)

April 23, 2021

Digital Research Seminar

Cities on the edge: a tour from Liverpool to Naples and back again

Gabriel N. Gee (Franklin University Switzerland)

May 7, 2021

Digital Research Seminar

The body and Battistello: the motif of the upraised shoulder in Caracciolo's painting and a new date for his voyage to Rome

Christopher Bakke (École Pratique des Hautes Études, Paris / 2020-2021 Affiliated Predoctoral Researcher at La Capraia)

June 19, 2021

Digital Research Seminar

Natural Disaster and the Bay of Naples: Artistic Encounters and Transformations

A research seminar organized by Gabriel Gee (Franklin University Switzerland) and Sarah K. Kozlowski (Edith O'Donnell Institute of Art History / Center for the Art and Architectural History of Port Cities "La Capraia")

October 14, 2021

Study Day

The Art of Conservation: A Study Day with Bruno Arciprete

With the participation of Angela Cerasuolo (Museo e Real Bosco di Capodimonte) and Andrea Zezza (Università degli Studi della Campania "Luigi Vanvitelli")

Studio of Bruno Arciprete and Museo e Real Bosco di Capodimonte

January 24-29, 2022

Winter School

La technical art history e il mestiere di curatore

A winter school organized by Università degli Studi della Campania "Luigi Vanvitelli" – Dipartimento di Lettere e Beni Culturali, Museo e Real Bosco di Capodimonte, and the Center for the Art and Architectural History of Port Cities "La Capraia"

Museo e Real Bosco di Capodimonte

March 10, 2022

Seminar

Per la biblioteca di Alfonso d'Aragona e Ippolita Maria Sforza, duchi di Calabria. Nuove ricerche

Lucio Oriani (Postdoctoral Researcher, Scuola Normale Superiore di Pisa)

La Capraia

April 22, 2022**Seminar**

Neapoli commorantes: premises and results from a work in progress

Vincenzo Sorrentino (Postdoctoral Researcher, Università di Pisa)

La Capraia

May 19, 2022**Spring Research Presentation**

Steering Her Own Ship: Power and Female Agency on the Naevoleia Tyche Relief

Crystal Rosenthal (PhD Candidate, University of Texas at Austin / 2021-2022 Predoctoral Research Resident at La Capraia)

Convened digitally

May 24, 2022**Seminar**

La fortuna della miniatura in Italia tra Otto e Novecento

Diana Sainz Camayd (PhD Candidate, Università degli Studi della Campania "Luigi Vanvitelli")

La Capraia

June 7- 9, 2022**Field Seminar**

Gateways to Medieval Naples

A field seminar organized by the Center for the Art and Architectural History of Port Cities "La Capraia," Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, and Università degli Studi di Napoli "Federico II" – Dipartimento di Studi Umanistici, with support from the Samuel H. Kress Foundation

Naples

June 13, 2022**Spring Site Presentation**

Becoming Neapolitan: Adriatic Identity in the Arts of Naples

Jake Eisensmith (PhD Candidate, University of Pittsburg / 2021-2022 Predoctoral Research Resident at La Capraia)

Church of Santa Maria La Nova, Naples

June 23-24, 2022**Study Day and Conference**

Porcelain Rooms in a Global Context / Salottini di porcellana in un contesto globale

A study day and conference organized by Sarah K. Kozlowski (Edith O'Donnell Institute of Art History / Center for the Art and Architectural History of Port Cities "La Capraia") and Meredith Martin (New York University / Institute of Fine Arts), in collaboration with the Museo e Real Bosco di Capodimonte

Museo e Real Bosco di Capodimonte and Centro MUSA Reggia di Portici



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