

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

LA CAPRAIA - YEAR 2

Research Reports from the Center
for the Art and Architectural History of Port Cities
2019-2020



Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali (CSAACP)

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

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LA CAPRAIA - YEAR 2

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from the Center for the Art and Architectural History of Port Cities
September 2019 - June 2020

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Greetings from the Director of the O'Donnell Institute

In April 2019, just before I began my position as Director of the Edith O'Donnell Institute of Art History at UT Dallas, Rick Brettell and I helped lead a group of local Dallas EODIAH supporters on a trip to Naples. I was shocked to hear at the time that it was Rick's first visit to the city.

He was like a kid in a candy store. Though battling cancer, and often physically exhausted, his eyes lit up as we walked through the streets of Naples. Rick's enthusiasm exploded as he stood in front of Caravaggio's *Seven Works of Mercy* in the Church of Pio Monte della Misericordia and he was seemingly overwhelmed by the magically luminous interior of Santa Maria Donna Regina Vecchia.

The highlight of the trip was a wondrous day spent in the *bosco* at Capodimonte, where he gasped in excitement at almost every turn in the museum. During our visit to the conservation studio, he marveled at Giovanni Bellini's *Transfiguration of Christ*, which was undergoing restoration at the time. He pronounced it as one of the most important paintings of the Renaissance; no one listening doubted that statement for a moment. Perhaps he was most radiant as we toured La Capraia, seeing for the first time the research center that had sprouted from his shared vision with his good friend Sylvain Bellenger.

Rick possessed an unrivaled ability to stand in front of a painting and inspire people with his words. That trip was made all the more magical, and his passion all the more contagious, by the fact that he was discussing works of art that he knew well but was seeing for the first time in person.

It is hard to imagine that a mere fifteen months after that glorious time in Naples, we lost Rick. Despite our heavy hearts, and the challenges of a pandemic, I could not be happier to see our center thriving as we march forward with an impressive lineup of digital programming. Because of the unwavering support of Sylvain Bellenger, and the dedication and hard work of Sarah Kozlowski and Francesca Santamaria, I know that La Capraia is poised for the type of bright future Rick envisioned for it. I personally can't wait to return to Naples, a place that for me will be forever linked to the late Rick Brettell.

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



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

In Naples, the pandemic has confined us but we are all more creative and alive than ever.

I find myself writing these lines after our dear colleague Rick Brettell passed away just a few months ago. But what a lesson of enthusiasm and vitality he left us! In memory of his life as a historian always curious to live the experience of the past “on the skin,” as Italians say, I share with you one of those jokes that invaded websites and traveled from chat box to chat box during the lockdown this past spring, and that are now looping back around during the lockdown this fall: “You were always curious to know what life was like in the Middle Ages? Well, here you are! Two popes and an epidemic!”

You see, dear friends of La Capraia, dear friends of the O’Donnell Institute, dear scholars who have come and will come to Naples to experience and live your research: history is what remains after catastrophe, and what must be rediscovered, revisited, rethought, remembered. It is precisely in these most perilous moments—when everything that makes up our daily lives seems to be erased, threatened, or so transformed that it is unrecognizable (and we, in these masks, become unrecognizable to each other)—that we understand that culture, scholarship, and the systematic questioning of things is what persists even when all else seems to disappear. Naples, which has already “seen it all” in the history of drama, teaches us a lesson: irony and ruse, Odysseus’ answer, but also joy in life.

Soon we will be together again in person. That is a promise. And I will look forward to sharing with you not only the oranges and camellias of the Giardino Torre, but also the fruits of your research and discoveries.

Sylvain Bellenger, PhD

Director
Museo e Real Bosco di Capodimonte

Center for the Art and Architectural History of Port Cities

La Capraia

Real Bosco di Capodimonte, Naples

A collaboration between
The Edith O'Donnell Institute of Art History, Dallas
the Museo e Real Bosco di Capodimonte, Naples
and Franklin University Switzerland

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://www.utdallas.edu/arthistory/port-cities/>

Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali

La Capraia

Real Bosco di Capodimonte, Napoli

Una collaborazione fra
The Edith O'Donnell Institute of Art History, Dallas
il Museo e Real Bosco di Capodimonte, Napoli
e la Franklin University Switzerland

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 un 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://www.utdallas.edu/arthistory/port-cities/>

Report from the Director of the Center at La Capraia

I write this greeting from my home in autumnal Dallas, where I have been working since the onset of the Covid-19 pandemic this past spring. In early March, we temporarily closed the doors of La Capraia, and our Research Residents returned to their homes in the United States and Europe. Over the following months we watched as the coronavirus advanced to every corner of the world, affecting not least our colleagues and friends in Italy. In the United States, the social and economic impacts of the pandemic were accompanied by political upheaval across the country and environmental crisis on our west coast. Closer to home, at the O'Donnell Institute, we suffered another loss: the death in July of the Institute's visionary founder Rick Brettell. As we look back to the last time that we gathered as a scholarly community in the Bosco di Capodimonte, we find ourselves in a world transformed.

And yet, as I have learned over the past months, a research institute is not just a physical place but also a set of ideas and questions that emerge from shared objects of study and that are brought to life by a community of scholars. In that spirit, scattered though we are at the moment, the work of the Center continues from afar. Indeed, the work of the humanities to understand how past cultures have made meaning of their worlds, not least in times of crisis, is more important now than ever.

Last academic year, while still on site, our Research Residents and participants in our scholarly programs made the Museo di Capodimonte and the city of Naples a laboratory for research through close engagement with artworks, collections, sites, archives, and other primary materials. Claire Jensen's dissertation traces patterns of local artistic production and patronage in a network of hospital churches in medieval southern Italy, beyond the Angevin court of Naples. In her dissertation, Lisa Malberg investigates architectural practices and politics of patronage in the first Theatine foundations in early modern Naples. Diana Mellon's project explores dynamics of agency and the relationship between landscape, water, and therapeutic bathing practices in a group of manuscripts and printed books from the thirteenth to the sixteenth centuries. And the work of Nathan Reeves, the first musicologist we have welcomed to the Center, studies the intersection of Spanish urban reforms and the musical practices of the Neapolitan non-elite in the viceregal city. As you will read in their contributions to this annual research report, all of their projects not only open new avenues of research and make new discoveries along the way, but also reshape the very fields from which they have emerged.

Over the course of the fall and early spring, we welcomed a series of visiting scholars who led seminars at La Capraia, in the galleries of the Capodimonte, and in the city. You will read more about the year's programs in the pages that follow. We were particularly honored to co-organize, with the Museo di Capodimonte and the Amici di Capodimonte, a two-day symposium in January dedicated to new research on Caravaggio in Naples. And in February, just before the onset of the pandemic, Naples traveled in Texas in the form of a marvelous exhibition of Baroque paintings from the collections of the Capodimonte at the

Kimbell Art Museum in Fort Worth. The opening of the show was an opportunity to bring together colleagues and friends of the O'Donnell Institute, the Capodimonte, the Center, and the Meadows Museum to welcome the American Friends of Capodimonte to Dallas.

Over the next months, as we look ahead to reopening the doors of La Capraia, we continue to develop programs, projects, and collaborations to advance the mission of the Center. Meanwhile, we have mounted several digital programs, including a trio of summer lectures and a series of fall research seminars that have allowed affiliates of the Center to share and discuss their current work even from afar. And with renewed dedication to our laboratory for art history that has sprung up in the heart of the bosco, the O'Donnell Institute and the Capodimonte are working together to chart the future course of the Center.

I am confident that the Center for Art and Architectural History of Port Cities will long outlast the current pandemic, just as the city of Naples has survived and thrived for millenia through disease, earthquake, and volcanic eruption. Our experience of the Covid-19 pandemic even offers the opportunity to deepen and nuance our mission as a research center. We might consider not only the movement of artworks, materials, and people but also phenomena of delay, closure, and obstruction; port cities and other artistic centers not only as places of productive exchange and transformation but also as places of conflict and natural disaster, including disease; not only the cultural florescences made possible by an interconnected world but also mobility's dark side, including forced human migration and environmental impact. And through our experience of the pandemic we can become more finely attuned to the vital but delicate relationship between the global and the local. Our "local" combines a set of givens with our particular imagination of the world and our place in it; and our "global" is a constellation of interconnected "locals" and the patterns we trace between and among them.

Sarah K. Kozlowski, PhD

Director

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

Associate Director

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

Report from the Center Coordinator at La Capraia

La pandemia ci ha colti di sorpresa, primo paese europeo ad esserne travolto. La nostra sede all'interno del Real Bosco di Capodimonte ci ha offerto per alcune settimane una condizione privilegiata. In una dimensione quasi da *Decameron* di Boccaccio, abbiamo trascorso i primi giorni di isolamento studiando nella nostra biblioteca, immersi nella quiete rasserene della natura. Finché la gravità della situazione ci ha costretto a chiudere il Centro, mentre i nostri borsisti sono dovuti tornare nei propri paesi.

Come tutte le istituzioni culturali, stiamo sperimentando un incremento delle attività online, una modalità che ci permette di continuare il nostro lavoro a distanza e che ci pone delle nuove sfide. Come ha scritto la nostra direttrice Sarah Kozlowski nelle pagine precedenti, abbiamo scoperto che un Centro è una comunità di idee oltre che un luogo fisico, e stiamo riscoprendo il valore della condivisione delle risorse e dei progetti di ricerca. Nell'ambito degli studi umanistici abbiamo avuto conferma di quanto siano utili la digitalizzazione delle fonti e la consultazione da remoto, strumenti ancora troppo poco diffusi qui in Italia. D'altro canto, proprio questi mesi a distanza hanno ribadito quanto la ricerca sul campo sia indispensabile per chi si occupa di storia dell'arte e dell'architettura. Le opere fulcro delle nostre indagini – dalla singola tela al complesso monumentale – sono frammenti di una storia molto più ampia, e vanno indagate a partire dai contesti in cui si trovano. «L'opera non sta mai da sola, è sempre un rapporto», scriveva Roberto Longhi già nel 1950.

Di questo lavoro *on site*, danno conto i report dei nostri borsisti. Claire Jensen, il cui argomento di tesi sono gli affreschi della chiesa della SS. Annunziata a Sant'Agata dei Goti, dopo l'analisi delle opere in loco ha iniziato una fase di comparazione e riscontro con le pitture medievali disseminate per la città partenopea, alcune delle quali ancora poco note. Lisa Malberg, che studia le fondazioni teatine, non solo ha rintracciato importanti documenti nei faldoni dell'Archivio di Stato di Napoli, ma ha indagato come le chiese dell'ordine si siano adattate nel tessuto urbano. Un «physical encounter with the city and its history» – per dirla con parole sue – che nessuna digitalizzazione potrebbe sostituire. Diana Mellon, la cui tesi è incentrata sull'immaginario delle terme dei Campi Flegrei in epoca rinascimentale, oltre a muoversi tra manoscritti miniati e fonti documentarie ha incluso nelle sue ricerche l'esplorazione del paesaggio che, con il suo peculiare intreccio di elementi naturali ed antropici, si è rivelato «the most elusive and beguiling object of study». Infine Nathan Reeves, il nostro primo storico della musica, è impegnato nel ricostruire *the sound of the city* durante il Vicereame Spagnolo, ed in particolare la vita e l'attività dei musicisti napoletani di basso lignaggio. La presenza di un musicologo alla Capraia è anche segno dell'interesse che il Museo di Capodimonte ha sempre nutrito nei confronti della musica, dalla rassegna Luglio Musicale ai concerti sul Belvedere e fino alla mostra *Napoli Napoli: di lava, porcellana e musica*, organizzata insieme al Teatro San Carlo e con la collaborazione del Conservatorio di San Pietro a Majella.

Oltre a sostenere le ricerche dei nostri borsisti, il programma accademico del Centro ha previsto per quest'anno conferenze e seminari, nonché due giornate di studio dedicate al ciborio di Cosimo Fanzago oggi esposto a Capodimonte e proveniente dal convento di Santa Patrizia. Questi due giorni di esplorazione diretta nei siti di pertinenza della santa incarnano quell'attitudine al confronto vivo con l'oggetto di studio e alla verifica delle ipotesi sul campo che animano la nostra comunità. A malincuore invece il convegno *Gateways to Medieval Naples*, previsto per l'estate 2021 e concepito anch'esso come un field seminar, è stato posticipato a causa della pandemia. Nel gennaio 2020 abbiamo inoltre partecipato all'organizzazione delle giornate di studio *Caravaggio a Napoli. Ricerche in corso*, che ci hanno permesso di entrare nell'officina degli studiosi impegnati sul tema. Occorre infine ricordare che a Napoli l'offerta accademica e culturale è molto ricca, grazie anche alla presenza di prestigiose università, per cui non sono mancati i convegni, le presentazioni di libri e le conferenze che i borsisti hanno potuto seguire con interesse e giovamento.

Il nostro lavoro e quello dei Residents non sarebbe possibile senza le istituzioni cittadine che ci hanno generosamente aperto le proprie porte. Quest'anno in particolare ringrazio l'Archivio di Stato e l'Archivio Municipale di Napoli, la Società Napoletana di Storia Patria, la Biblioteca Nazionale di Napoli, la Fototeca e la Biblioteca del Polo Museale della Campania, il Pio Monte della Misericordia, la Fondazione IlCartastorie Museo dell'Archivio Storico del Banco di Napoli, l'Associazione CelaNapoli, nonché gli Amici di Capodimonte e tutto lo staff del Museo di Capodimonte.

Voglio chiudere ricordando Rick Brettell, Founding Director dell'Edith O'Donnell Institute, che è venuto recentemente a mancare. Dietro la fondazione del Centro per la Storia dell'Arte e dell'Architettura c'è la sua visione globale della nostra disciplina, la sua incredibile energia, nonché la sua fiducia nei ricercatori e nelle ricercatrici di domani.

Francesca Santamaria

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



*REPORTS
FROM
RESEARCH
RESIDENTS*

Research Residents in front of La Capraia Vecchia (Old Goat Stable) of the Royal Park of Capodimonte, Fall 2019. Left to right: Diana Mellon, Claire Jensen, Lisa Malberg, Nathan Reeves



Detail of *The Last Judgment*, c. 1400-1425, fresco, west wall of the Chiesa Parrocchiale della SS. Annunziata, Sant'Agata de' Goti (BN). Photo by Claire Jensen, courtesy of the Commissione per l'Arte Sacra e Beni Culturali della Diocesi Cerreto Sannita Telesse Sant'Agata de' Goti

Claire Jensen

PhD Candidate, University of Toronto
 Predoctoral Research Resident at La Capraia
 2019-2020

Annunziata art: Trecento frescoes in Sant'Agata de' Goti

“Dottorressa, venga. Guardi.” I lowered my camera and attentively followed Don Franco Iannotta, the parish priest of the church of SS. Annunziata. I was photographing frescoes in Sant'Agata de' Goti in October 2019. I had been visiting this tiny town in rural Benevento for less than a week, but had quickly learned that if Don Franco wanted to show me something, it was worth paying attention. Sure enough, when the priest gestured to the slight discoloration in the grey stone masonry at the northeast corner of the nave, he provided the kind of insight I could only glean *in situ*. Don Franco explained that the stones were replaced during the restoration of the church in the 1970s and previously held a window that connected to a quarantine ward in the adjacent hospital. This window allowed patients to participate in mass from next door and gave a clear view of the fourteenth- and fifteenth-century wall paintings, the subject of my dissertation.

This church in Sant'Agata de' Goti was always intended to be attached to a hospital. Founded in 1237, the site was rededicated to the Annunciation in 1354 when its management passed from the bishop to the town's “Universitas,” the local communal government. This administrative change granted affiliation with a group of hospital charities in the Kingdom of Naples. Although the details of the foundation legend vary, the first Annunziata was allegedly established around 1318 by a pair of noble brothers seeking to provide public assistance in Naples. After the archangel Gabriel visited one brother in a dream, they named the hospital for the Annunciation and provided services like food and medical treatment for the impoverished, shelter for pilgrims and travelers, and support for abandoned children. By 1320, more Annunziata sites appeared in the smaller cities of Capua, Aversa, Sulmona, and Gaeta, each sponsored by the local government and sustained through community donations. At the turn of the fifteenth century, approximately twenty Annunziata hospitals had been founded across the Angevin Kingdom, located as far north as Abruzzo and as far south as Calabria. My dissertation positions the frescoes in the church of SS. Annunziata in Sant'Agata de' Goti as a case study to consider artistic patronage in a government-sponsored hospital in late medieval Southern Italy.

When I arrived at La Capraia in September, I thought my residency would focus on finding common artists and iconographies in the Trecento frescoes of Annunziata hospitals. Through site visits and archival research, however, I learned that this task would be difficult. The first complication was that most Annunziata complexes had long, active lives, which led to the natural and intentional destruction of much of their early art and architecture. Although a few fresco fragments were rescued in the

renovations of Santissima Annunziata in Naples, there is not enough extant material to compare with the more iconographically robust paintings in Sant'Agata de' Goti. The second obstacle was that my archival work, conducted with the generous help of Dott.ssa Giuliana Buonauro at the Archivio della Real Casa Santa dell'Annunziata in Naples, revealed that each Annunziata site was founded and managed independently by unique local governing boards. As such, documents pertaining to individual sites are located in regional archives scattered throughout the provinces. I realized that my original project goals would entail arduous travels across Southern Italy that would most likely prove disappointing due to the aforementioned destruction of fourteenth-century material.

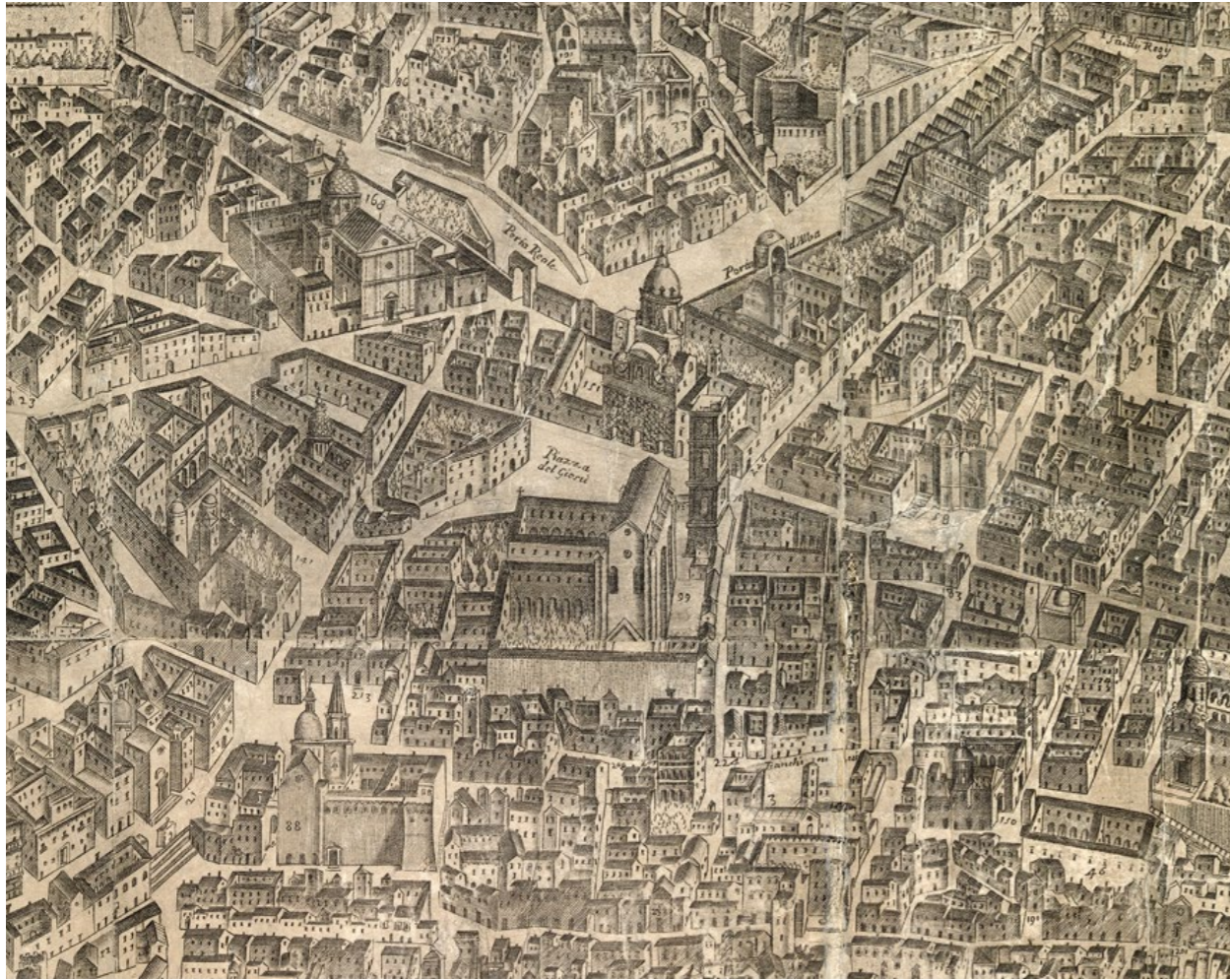
Fortunately, Naples is teeming with inspiration. Walking around the city, I soon began to notice fresco fragments everywhere. Aside from obvious examples like the famous paintings in the nuns' choir at Santa Maria Donnaregina and the Cappella del Sole in San Giovanni a Carbonara, I saw colourful remnants of patterns adorning vaults and window frames in San Lorenzo and Santa Chiara. I also noticed niches painted with trompe-l'oeil books and altars, standing depictions of votive saints, and fragmentary narratives in lateral family chapels in almost all the major churches. I observed that the quality of frescoes in these less elite locations matched the Sant'Agata de' Goti works. Not only are subjects represented with a similar degree of artistic skill, but compositional elements and surface patterns are often repeated. I formulated a theory of anonymous Neapolitan artists working in the city and provinces at the turn of the fifteenth century. Pivoting slightly from my original research plan, I am working now to understand how the Sant'Agata de' Goti frescoes fit within this neglected local tradition of civic artistic patronage in Southern Italy.

In addition to providing opportunities to visit and photograph many sites in person, my abbreviated residency at La Capraia allowed me to gather primary and secondary materials in archives and libraries in Naples. I used research collected at the Biblioteca Nazionale, the Biblioteca della Società Napoletana di Storia Patria, and the Center's growing library to write the first chapter of my dissertation after La Capraia closed in early March. This chapter demonstrates that traditional style-based methods used to identify the names and regional identities of anonymous artists have concealed vibrant local meaning. For example, the Annunziata context of the Sant'Agata de' Goti frescoes is hardly mentioned in existing scholarship. With no surviving documentation of the commission, I argue that it is essential to consider the paintings' local patronage and reception as stylistic attributions are unlikely to be ever convincingly confirmed. My dissertation thus contradicts canonically ingrained perceptions of Southern Italy as peripheral and culturally delayed by framing the Sant'Agata de' Goti frescoes as products of an autonomous and progressive civic culture. The remaining three chapters, currently in progress, contextualize Annunziata institutions as civic organizations; consider fresco as a medium in royal, ecclesiastical, and lay spaces in Naples; and interpret the iconography of the frescoes in Sant'Agata de' Goti in light of the services provided at the hospital site.

Although my research in Naples was interrupted by the COVID-19 pandemic, I was able to gain invaluable insight while in residence at La Capraia and look forward to resuming fieldwork with a shorter stay in 2021-22. I also find odd, poetic comfort in the coincidental alignment of my studies and current events. As Don Franco wisely

informed me, the frescoes I spent so many hours pondering in social isolation were once visible to Annunziata patients in quarantine, thanks to a now blocked off window in the hospital church in Sant'Agata de' Goti.

Claire Jensen is a doctoral candidate in the Department of Art History at the University of Toronto. Under the supervision of Jill Caskey, she works to expand the concept of the Trecento, seeking to highlight frequently forgotten works of art for non-elite audiences in the Southern half of the Italian peninsula. Claire recently won a Smarthistory Honorarium for Art Historians impacted by Covid-19, and her article about Simone Martini's Saint Louis of Toulouse panel, which she had the privilege of studying up close in the Museo di Capodimonte while in residence at La Capraia, appeared online in fall 2020. Beginning in January 2021, she will continue her dissertation research on local frescoes and civic patronage in the Kingdom of Naples as a Visiting Student at the Scuola Normale Superiore in Pisa.



Detail of Alessandro Baratta, *Veduta a volo d'uccello della città di Napoli*, 1629, copperplate engraving, Palazzo Zevallos Stigliano - Gallerie d'Italia, Napoli. Photo Archivio Pedicini

Lisa Malberg

PhD Candidate, Ruhr University Bochum
 Predoctoral Research Resident at La Capraia
 2019-2020

Theatine Churches in Naples: sacred space and urban context in sixteenth- and seventeenth-century Naples

The architectural and cultural activities of newly founded religious orders played an important role in Naples' topographical and architectural evolution in the sixteenth and seventeenth centuries, and can be regarded as a dynamic aspect of the city's lasting role as a centre of transformation and exchange after the Angevin and Aragonese periods. The synchronicity of new architectural styles and the incorporation and accentuation of the city's ancient heritage is an essential element of the history and culture of Early Modern Naples.

These factors are embodied in the emergence and development of Theatine church architecture beginning in the second half of the sixteenth century. The Theatines, the oldest of the new religious orders, founded more than a decade before the Jesuits, were also the first order to be summoned to Naples by the noble elite in 1538 to protect inhabitants from religious confusion and to counter growing heresy in the city. As significant as the density of Theatine churches in southern Italy (especially in the Neapolitan region) in the first century after the order's foundation is, the large number of Theatine ecclesiastical buildings in Naples itself is even more impressive. By 1650, the order had founded six monasteries and affiliated churches in Naples, more than in any other city.

My research project considers the social and cultural dynamics that led to the high density of Theatine architecture in Naples and the city's role as an intellectual hub for the order's expansion throughout Italy and Europe. The project also considers different aspects of sacred space in the urban contexts of Naples and Rome, e.g. spatial distribution and the order's particular building practice in the early period of Theatine presence in Italy.

While the motivation to establish the first Theatine foundation of San Paolo Maggiore in the heart of the city is strongly related to the wishes of the leading Theatine founder, Gian Pietro Carafa (later Pope Paul IV), and to his Neapolitan family roots, the development of five more convents within the city walls (after Toledo's urban expansion) indicates the order's social status and its immediate success in Naples. Various archival documents have shown that several donations of wealthy Neapolitan aristocrats like the Marchese Filippo Caracciolo and Donna Costanza del Carretto provided the order with prestigious building sites and financial support to quickly establish its presence in Naples.

Physical encounter with the city and its history during the period of my

residency at La Capraia was a crucial part of my research. The abundance of archives and libraries in Naples and the chance to access unique primary documents and rare secondary literature was a key factor in my work and the work of my fellow residents. Throughout the residency we attended many events related to the Museo di Capodimonte, and participated in tours of the Certosa di San Martino, the Biblioteca Nazionale, the Archivio Storico Banco di Napoli, and the Gerolomini complex. We also had the opportunity to visit the studio of a local paintings conservator and took a close look at the inside of the Cappella del Tesoro during a field seminar about the cult of the female Neapolitan Saint Patrizia.

During my residency, I consulted in particular documents related to the Theatine foundations in the Archivio di Stato, as well as accounting books, inventories, and testaments of different wealthy Theatine members from the sixteenth and seventeenth centuries. These documents allowed me to deepen my understanding of the social structures within the order shortly after its establishment in Naples in 1538. In particular, strict policies about burial practices for founders or local supporters and prohibition of display of coats of arms or personal characteristics inside the church of San Paolo Maggiore in the sixteenth century indicate that hierarchical structures within the order were rigid. Surprisingly, I found a document about a wealthy lay Neapolitan, who held the office of Generale in the late sixteenth century. This position was one of the highest ranks in the order's social hierarchy, and decisions of the council needed approval by the Generale. I didn't expect that a lay supporter could hold an important office like this during the early years of the order. The fact that a non-cleric had been voted to the position is extremely interesting for a better understanding of the social composition of the local branch.

Additionally, research at the Archivio di Stato revealed an interesting feud between two Theatine monasteries in the city. When Santa Maria di Loreto and its adjacent convent were built in the 1620s, the division of the order founded a casa for sick and elderly members. The Theatine brothers of Santi Apostoli tried to prevent the brothers of Santa Maria di Loreto from housing any members of the already established Neapolitan settlements (San Paolo Maggiore, Santi Apostoli, and Santa Maria degli Angeli a Pizzofalcone). The main reason for this conflict seems to be of a financial nature. Even though the order's social hierarchy was, by that time, regulated through a Theatine decree, building a separate section for gaining financial support was an important task as well.

Despite the fact that Naples offers a great number of cultural and scholarly events, primary sources, local research resources, and art and architecture, I unfortunately confronted some obstacles during my residency. The section of the Archivio di Stato, which holds many sources for my line of research, was closed for several weeks and could not be accessed. Additionally, I only discovered another promising local archive in February. As a result of the Covid-19 pandemic, the duration of our stay was suddenly interrupted and curtailed. I still have to consult most of the primary documents at the Biblioteca Nazionale, the Archivio Diocesano, and the local archive mentioned above, as well as make detailed photographic documentation of Santi Apostoli and Santa Maria degli Angeli. As difficult as the sudden break in our residency was, I am thankful and delighted to have the opportunity to continue the program in 2021-22.

Lisa Malberg is a doctoral candidate at Ruhr University Bochum (Germany). Her PhD is supervised by Prof. Dr. Cornelia Jöchner and focuses on sixteenth- and seventeenth-century Theatine foundations in Naples and Rome. Her project examines different aspects of sacred space in the urban contexts of Naples and Rome and how spatial distribution and the order's particular building practice at the beginning of the Theatine establishment were developed. Her project also investigates the social and cultural dynamics that led to the high density of Theatine settlements in Naples. She received her Master's in Art History from Ruhr University Bochum and was awarded the university prize for best Master's thesis in 2017.



Diana Mellon

PhD Candidate, Columbia University
 Predoctoral Research Resident at La Capraia
 2019-2020

Health, bathing, and site-specificity in the illuminated De Balneis Puteolanis

Drawing on a rich variety of material—archeological remains, illuminated manuscripts, printed maps, and illustrated books—my dissertation traces Renaissance bathing imagery, claiming that this longstanding pictorial tradition reveals changing attitudes towards the landscape in southern Italy. My research is centered on the Campi Flegrei (Phlegraean Fields) west of Naples, where volcanic thermal activity underneath both land and water give the terrain unique geological properties that have made it a destination for centuries.

Interest in bathing in the Campi Flegrei predates the popularity of establishments in central and northern Italy frequented by elites during the fifteenth and sixteenth centuries. The most famous medieval testament to southern Italian bathing is a verse poem referred to as *De Balneis Puteolanis* (*On the Baths of Pozzuoli*) written by the monk Peter of Eboli around 1200. This text names and describes specific bathing sites in the Campi Flegrei. The first manuscript, probably made for Frederick II in the early thirteenth century, is lost, but multiple lavishly illuminated *De Balneis* manuscripts made in the subsequent two centuries survive, attesting to ongoing demand for and circulation of the poem. The *De Balneis* images are unusual for their depiction of nudity in a secular context, and for their representations of a landscape in which natural and manmade elements are inextricably intertwined: staircases descending into caves, bathers pooled beneath architectural ruins, and bellows stoking volcanic “fire” through holes in the earth.

What drew Renaissance readers to this poem, and to bathing texts more broadly? My research in Naples confirmed that bathing as a topic of study appealed to those with antiquarian interests in the ancient history of Naples, Pozzuoli, Cuma, Baia, and their surroundings. Many of the area’s ancient ruins were connected to bathing practices, or to water infrastructure more broadly. Bathing treatises often appear bound together with texts describing local history; both invite readers to investigate the historical layers of their environments.

While in residence at La Capraia, I made day trips to the Campi Flegrei to study archeological remains of bathing establishments and water infrastructure. Peter of Eboli’s poem on the baths of Tritoli, and the accompanying miniatures, describe figures depicted above the baths who point to the body parts these waters can heal. Petrarch also mentions seeing representations like these during his time in Naples in the 1340s. At the Parco Archeologico di Baia, I saw ancient stucco work which helped clarify the type of wall reliefs Petrarch and Peter of Eboli might have been referring to. On my visits I also entered the cavernous Piscina Mirabilis cistern at

Bacoli, walked the circumference of Averno Lake (also described in *De Balneis* as a purported entrance to Hades), and peered over the rim of the Solfatara crater.

The landscape itself proved to be my most elusive and beguiling object of study. The Campi Flegrei region is notorious for its geological instability. This has had a direct impact on the region's inhabitants for centuries. As recently as 1970, the threat of seismic activity led to the forced permanent evacuation of Rione Terra, the historic center of Pozzuoli, and the displacement of many of the evacuees to substandard public housing projects. In the period that is the focus of my study, an extraordinary eight-day eruption in 1538 led to the formation of Monte Nuovo, and to decades of interventions aimed at repopulating this volatile landscape in order to rebuild confidence in its safety.

After my research in Naples, I added two new chapters to my dissertation: one on maps, and another centered on a manuscript I consulted in the library of the Società Napoletana di Storia Patria with the assistance of Dott.ssa Paola Milone and Dott.ssa Donatella Zampano. This remarkable sixteenth-century codex contains a bathing treatise with illuminations of bathers drawn by an unprofessional hand. The scribe has copied sections of *De Balneis* above the images and then translated them from Latin into the vernacular. It is bound along with two chronicles. The codex is a remarkable example of how bathing as a topic was literally bound up with interest in local history.

I was fortunate to find documents attesting to the afterlife of some of the bathing establishments in the Campi Flegrei with the generous guidance of Dott.ssa Giuliana Buonauro at the Archivio Storico Municipale. Unexpectedly, I even found lists of the names of individual patients under the care of charitable institutions in Naples along with prescription slips given for balneological treatments in the Campi Flegrei as late as the seventeenth century.

Our residential community at the Capraia enriched my residency immeasurably. I would not have been able to jump into research without foundational training and ongoing support on all matters archival and Neapolitan from Francesca Santamaria. And I am grateful to Claire, Lisa and Nathan for six months of warmth, humor, intelligence and companionship.

Diana Mellon is a Ph.D. candidate advised by David Freedberg and Michael Cole in the department of Art History and Archaeology at Columbia University. Her dissertation traces the practice of therapeutic bathing in the Renaissance, exploring balneological images in illuminated manuscripts, printed maps and illustrated books as sites of evolving human relationship to natural and architectural environments. Diana earned her M.Phil. and M.A. degrees from Columbia University, and her B.A. in the History of Art from Yale University, where her senior thesis examined a seventeenth-century painting by Naples-based artist François de Nomé. The research she conducted as a 2019-2020 resident led to papers presented at a conference hosted by the Warburg Institute and at the IFA-Frick Symposium on the History of Art. She is developing a course on Mediterranean maps as a 2020-2021 Columbia Teaching Scholar.



Detail of Alessandro Baratta, *Veduta a volo d'uccello della città di Napoli*, 1629, copplerplate engraving, Palazzo Zevallos Stigliano - Gallerie d'Italia, Napoli. Photo Archivio Pedicini

Nathan Reeves

PhD Candidate, Northwestern University
 Predoctoral Research Resident at La Capraia
 2019-2020

Urban space, plebe musicians, and Buon Governo in Spanish Naples, 1537-1632

On September 20, 1569, the notary Giovanni Francesco Vollari drew up the statutes of the Congregazione di Santa Maria degli Angeli, a newly formed guild of musicians in Naples. Contained within MS. XV.A.14 of the Biblioteca Nazionale di Napoli, the document lists the names of thirty-two little-known wind instrumentalists, string players, and composers who met in their chapel at the church of San Nicola della Carità al Molo, located in the waterfront district east of the Dogana Grande. The Congregazione was the first organization of its kind in Naples, a confraternal collective that pledged to support its members and created rules to safeguard the social and musical quality of the guild. Moreover, the guild sought to regulate music-making among “those who are freelancers and vagabonds,” who “cannot play, nor dance in this city, without the license of the Chapel,” under penalty of a heavy fine. Even guild members themselves were subject to scrutiny, and certain kinds of musical activity (such as playing in street masquerades) were prohibited or discouraged. These restrictions, according to the statutes, would ensure the “consecration of the public good, the honest living of the musicians, and the integrity of the [musical] art in this most magnificent and faithful city of Naples.”

The formation of such a union brought together the sentiments of post-Tridentine lay religious devotion with the practical, quotidian concerns of a shared profession. Indeed, the musicians within this group, most of whom held low-paying civic positions in Naples, benefitted from a mutual aid network that could be relied upon in times of hardship. Yet the morally charged rhetoric of their founding document highlights developing notions of musical respectability, hierarchies of musicality, and strategies of social distinction that represent salient responses to a shifting urban environment. In this case, the music of “freelancers and vagabonds” was to be carefully controlled, and to perform music associated with such people (i.e., street masquerades) constituted a threat to the status and reputation of guild members.

These anxieties coincide with a contemporary demographic explosion, in which migrants from the surrounding provinces and beyond Italy arrived to pursue work opportunities in a growing Spanish viceregal capital. These communities were broadly considered *forastieri* (foreigners), and thus comprised part of the immense class of non-citizens who fell outside of the more respectable *popolo*, collectively termed plebe. My dissertation, “Urban Space, Plebe Musicians, and Buon Governo in Spanish Naples, 1537-1632,” investigates how Spanish reforms of urban space impacted patterns of musical life among this diverse lower-class population. Emergent policies of spatial and sonic regulation, implemented under the banner of buon governo (good government),

disproportionately affected the expanding plebe and transformed conditions of poverty into offenses against social order.

My project interrogates the coalescence of this oppositional category through government initiatives, social reforms, and representations within musical and literary media. State officials strategically targeted forms of precarious work, including music-making, in an effort to clear city streets of “vagabonds and brigands,” often imprisoning them within carceral labor institutions such as the Spanish galleys. Social organizations like the Congregazione di Santa Maria degli Angeli incorporated this exclusionary logic in an effort to protect their own interests and disassociate themselves from these groups. Simultaneously, recreational music genres such as the canzone *villanesca alla napolitana* depicted vibrant scenes of street life, parodying the city’s lower classes through carnivalesque themes of sexual promiscuity and violence. These convergent factors, while often distorting the realities of plebe life, nevertheless rendered marginalized communities of the early modern city visible and audible within the historical record. Thus, my dissertation examines the social construction of forms of musical difference within a local context, considering how they developed in response to conditions in an increasingly cramped urban space.

During my residency, I consulted primary source materials in libraries and archives throughout Naples. My principal research objectives were twofold. First, I combed through a variety of government documents to identify points of contact between plebe musicians and state officials and institutions. I focused especially on the archives of the Consiglio Collaterale, the Sacro Regio Consiglio, and the Regia Camera della Sommaria, housed at the Archivio di Stato. Among my discoveries were several court cases that document the petitions of popolo citizens to halt the influx of “foreigners” into their neighborhoods. In the absence of most of the period’s criminal court records, I investigated the records of the Arsenale and the Neapolitan galley fleet, which provide an invaluable source for learning about the types of people who earned criminal sentences. Here, I uncovered the names of multiple convicts and slaves identified as musicians, who were aboard the galleys throughout the sixteenth and early seventeenth centuries. Second, I searched for records of the activities of the Congregazione di Santa Maria degli Angeli. Almost nothing was previously known about these musicians, and in order to compile fragments of their lives, I consulted sources at the Archivio di Stato, the Archivio Storico Municipale, and the Archivio Storico Banco di Napoli, including notarial documents, payment records, and the remains of the archive of San Nicola al Molo. Through this work, I was able to find references to eighteen of the thirty-two original members. However, my sustained interest in this group often yielded unexpected results, and in the process I discovered a number of previously unknown contemporary musicians.

While my work was unfortunately cut short, the research I conducted at the Center will figure into my dissertation and will provide a strong foundation for future research. Over the course of my residency, I made progress towards developing three of my dissertation chapters. Furthermore, materials consulted while in residence will provide the basis for two upcoming publications. The first concerns the uses of music among galley slaves and convicts in Naples, and the second examines representations of slavery in sixteenth-century Neapolitan dialect song. In addition to my research accomplishments, I feel fortunate to have cultivated meaningful personal and institutional relationships at La Capraia, and to have learned how my work contributes to exciting ongoing research on the cosmopolitan port city of Naples.

Nathan K. Reeves is a PhD Candidate in the Department of Music Studies at Northwestern University under the supervision of Drew Edward Davies. His research investigates how music served as a medium of encounter, communication, and transformation in the premodern Mediterranean world. In February 2020, Nathan was invited to present a talk entitled “Sound, Spectacle, and Social Architecture in the Neapolitan Festa di San Giovanni Battista” at the seminar series of the Dipartimento di Architettura, Disegno Industriale e Beni Culturali at Università degli Studi della Campania Luigi Vanvitelli. During the COVID-19 crisis, he worked to refine the pizza making skills he learned at La Capraia. In January 2021, he plans to return to Naples to continue his dissertation research.



ACTIVITIES REPORT

Research Resident Claire Jensen next to *The Transfiguration* of Giovanni Bellini, during a visit to the Conservation Department of the Museo di Capodimonte in Fall 2019.



Caravaggio a Napoli. Ricerche in corso **Giornate di studio 13-14 gennaio 2020** **Museo di Capodimonte**


Le due giornate di studio dedicate alla presenza di Caravaggio nella città partenopea scaturiscono dalla mostra *Caravaggio Napoli*, tenutasi nell'estate 2019 al Museo di Capodimonte e curata dal Direttore del Museo Sylvain Bellenger e dalla storica dell'arte Maria Cristina Terzaghi (Università degli Studi Roma Tre). Il convegno è stato organizzato dal Museo e Real Bosco di Capodimonte e dal Dipartimento di Studi Umanistici dell'Università degli Studi Roma Tre, con la collaborazione degli Amici di Capodimonte e del Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali.

L'evento, che seguiva alla distanza le storiche esposizioni *Caravaggio e il suo tempo* (1985) e *Caravaggio. L'ultimo tempo 1606-1610* (2004) tenutesi entrambe a Capodimonte, intendeva collocarsi nel solco di una nuova stagione di studi che hanno indagato il contesto della Napoli seicentesca nella quale si muoveva il pittore. Grazie alle ricerche degli ultimi quindici anni infatti, molti nuovi dati sono emersi a chiarimento delle frequentazioni napoletane del Merisi tra letterati, colleghi pittori e illustri committenti della nobiltà locale e spagnola.

I due giorni hanno dato spazio a temi che la mostra aveva solo marginalmente potuto toccare, o approfondito spunti che erano stati sollevati dalla mostra stessa. L'intento è stato quello di ragionare sulla singola opera e sul singolo problema, provando a capire a che punto erano gli studi e quali nuove strade potessero essere aperte, ed è per questo che il convegno era strutturato per sezioni monotematiche. Si è parlato di provenienza e commissione delle opere, di analisi iconografica e stilistica, di scoperte archivistiche e documentarie, e sono stati anche presentati i risultati dei precedenti restauri e della campagna diagnostica effettuata proprio in occasione della mostra *Caravaggio Napoli*. Le due giornate sono state pensate come un momento di riflessione comune tra storici dell'arte, che hanno potuto confrontarsi su questi temi nel momento di dibattito che seguiva ogni sezione.

Ad aprire i lavori, la keynote lecture di Saverio Ricci, il quale ha riletto il rapporto tra il naturalismo caravaggesco e i filosofi del suo tempo. Seguivano poi le sezioni dedicate ad alcune opere napoletane del maestro o ai nodi problematici della sua produzione napoletana. Si è infatti parlato de *Le Sette Opere di Misericordia* tra iconografia e collocazione originaria, di una perduta *Flagellazione di Cristo* già in collezione Borghese, dei viaggi del Merisi tra Napoli e Malta, nonché delle copie note della *Maddalena in estasi* e del rapporto tra Caravaggio e Louis Finson. Concludeva il convegno una sezione dedicata all'influenza del pittore lombardo sugli artisti napoletani quali Fabrizio Santafede, Bernardo Azzolino, Carlo Sellitto e il giovane Battistello Caracciolo.

Le due giornate di studio intendevano confermare come la mostra Caravaggio Napoli non sia stata solo un evento per il grande pubblico, ma anche un'occasione di confronto paritario e partecipe tra studiosi di diverse generazioni al lavoro sugli stessi argomenti. Inoltre, si è ribadito come anche sul Merisi si possa ancora dire qualcosa di nuovo, a dispetto della sua fama mondiale e a patto di condurre ricerche puntuali e rigorose. La grande affluenza di colleghi, studenti universitari e pubblico generico nella Sala degli Arazzi di Capodimonte, infine, ha dimostrato quanto la ricerca possa essere appassionante, al pari di una grande mostra.



caravaggio a napoli

ricerche in corso

GIORNATE DI STUDIO
13 - 14 Gennaio 2020
Museo di Capodimonte
Sala degli Arazzi

Capodimonte
Museo di Capodimonte
di Real Bosco






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The tabernacle of Santa Patrizia designed by Cosimo Fanzago, currently included in the exhibition "*Napoli Napoli: di lava, porcellana e musica*". Photo by Luciano Romano, courtesy of Ministero dei Beni e delle Attività Culturali e del Turismo, Museo e Real Bosco di Capodimonte

From the museum to the city: a two-day field seminar on the ciborium of Santa Patrizia at Capodimonte and the places and spaces of the saint's cult in Naples

Field Seminar 11-12 November 2019

This two-day field seminar on the places, spaces, and material culture of the cult of Santa Patrizia in Naples, the city's female patron saint whose cult parallels that of San Gennaro, was held in the context of ongoing academic collaboration between the Centro, the Universidad de Córdoba, and the Università degli Studi Suor Orsola Benincasa.

The seminar was planned and led by Prof. Sabina de Cavi (Universidad de Córdoba) and Prof. Maria Teresa Como (Università degli Studi Suor Orsola Benincasa), who have co-written an essay on the subject and are currently preparing a book-length study. Organized by Francesca Santamaria with the collaboration of Prof. Daria Catello (Università degli Studi Suor Orsola Benincasa) and Mr. Paolo Iorio (Director of the Museo del Tesoro di San Gennaro), the seminar took place in Naples on November 11 and 12, 2019.

The aim of the seminar was to conceptually restore the marble tabernacle of Santa Patrizia, designed by Cosimo Fanzago in 1619 and held since 1982 in the Museo di Capodimonte, to its original physical, historical, and cultic context at the convent of Santa Patrizia.

The seminar began on the afternoon of November 11 in Sala 60 of the Museo di Capodimonte, where Prof. de Cavi and Prof. Como led the group in a discussion of the tabernacle's formal and material characteristics. The next day, the group engaged with contemporary practice of the cult of Santa Patrizia by attending the miracle of her blood during a morning Mass at the church of San Gregorio Armeno, where the saint's relics have been preserved since 1864. The group then proceeded to the Tesoro di San Gennaro to study the reliquary bust of Santa Patrizia, cast by Leonardo Carpentiero in the early seventeenth century. Prof. Daria Catello detailed the process of the bust's recent restoration.

Later in the afternoon, the group surveyed the late Renaissance convent of Santa Patrizia, located in the Anticaglia area of Naples and abandoned in 1864 during the suppression of the religious orders. The building currently houses the medical school of the Università degli Studi della Campania Luigi Vanvitelli. Joined by members of the restoration staff who provided access to restricted spaces, the group was able to study how Santa Patrizia was venerated at the site of her tomb from the early Christian period into the nineteenth century. On-site comparison of the architectural lay-out of the complex with extant documents and ancient sources made clear that the convent's daily life and cult practices resulted in the creation of an architectural compound that combined two churches and a convent

that served the needs of the enclosed community as well as that of the general public who visited the relics for graces. Accessing restricted spaces and observing the building complex from the roof also allowed the group to relate the complex to the topography of early modern Naples, and to understand the visual and symbolic relationship between this complex, dedicated to Santa Patrizia, and the chapel of San Gennaro in the cathedral: two sites dedicated to the two patron saints of Naples, both venerated for miracles of their blood throughout the medieval and early modern periods.

Sabina de Cavi

Profesor Contratado Doctor
Universidad de Córdoba

Maria Teresa Como

Ricercatore
Università degli Studi Suor Orsola Benincasa

11 | 12 NOVEMBRE 2019

DAL MUSEO ALLA CITTÀ

due giornate di studi
sul ciborio di Santa Patrizia
a Capodimonte e
di ritorno al contesto
per approfondire
luoghi e spazi
del culto di Santa Patrizia
a Napoli

a cura di
Sabina de Cavi e Maria Teresa Como





Research Residents studying Simone Martin's *Saint Louis of Toulouse* panel with Capodimonte conservator Angela Cerasuolo

Center for the Art and Architectural History of Port Cities 2019-2020 Programs

The Center for the Art and Architectural History of Port Cities at La Capraia offers Research Residencies, research workshops and seminars, and larger programs presented with partner institutions. For our Residents we organize site visits to Neapolitan collections, archives, libraries, and other cultural institutions.

Together, these programs support scholarly access to Naples, foster new research on Naples and on other port cities, and communicate research to the academic and museum communities.

September 9, 2019

Site visit

The collections of the Museo di Capodimonte, with Cristopher Bakke, Fellow of the American Friends of Capodimonte

September 16, 2019

Workshop

An Introduction to Neapolitan Libraries

Francesca Santamaria (Center Coordinator)

September 17, 2019

Site visit

Biblioteca and Fototeca del Polo Museale della Campania, and the Certosa e Museo di San Martino

September 20, 2019

Workshop

An Introduction to Neapolitan Archives

Davide Boerio (Università degli Studi di Napoli Federico II)

September 22, 2019

Site visit

Biblioteca e Complesso Monumentale dei Girolamini

September 23, 2019

Site visit

Biblioteca Nazionale di Napoli, papyrus and D'Aosta collections

September 25, 2019

Site visit

Biblioteca della Società Napoletana di Storia Patria

October 1, 2019

Fall Welcome Colloquium

Presentations by the Center's 2019-2020 Research Residents
Museo e Real Bosco di Capodimonte / La Capraia

October 2, 2019

Site Visit

Conservation Studio of the Museo e Real Bosco di Capodimonte, with Dr. Angela Cerasuolo, Head of the Conservation Department

October 4, 2019

Site Visit

Archivio Storico del Banco di Napoli

October 21, 2019

Seminar

Decoration and Display in Rome's Imperial Thermae: Messages of Power and their Popular Reception at the Baths of Caracalla

Prof. Maryl Gensheimer (University of Maryland)

Museo e Real Bosco di Capodimonte / La Capraia

October 22, 2019

Site Visit

Archivio Storico Diocesano di Napoli

November 11-12, 2019

Field Seminar

Dal museo alla città: Due giornate di studi sul ciborio di Santa Patrizia a Capodimonte e di ritorno al contesto per approfondire luoghi e spazi del culto di Santa Patrizia a Napoli

Prof. Sabina de Cavi (Universidad de Córdoba) and Prof. Maria Teresa Como (Università degli Studi Suor Orsola Benincasa)

Museo di Capodimonte, Chiesa di San Gregorio Armeno, Cappella e Museo del Tesoro di San Gennaro, Ex Complesso di Santa Patrizia

November 15, 2019

Site Visit

Archivio Municipale, Real Casa dell'Annunziata

January 10, 2020

Lecture

The Stolen Crown: A Bridge between Worlds

Prof. Jacopo Gnisci (University College London)

Museo e Real Bosco di Capodimonte / La Capraia

January 13-14, 2020

Symposium

Caravaggio a Napoli: Ricerche in corso

Curated by Prof. Maria Cristina Terzaghi (Università Roma Tre)

Organized by the Museo e Real Bosco di Capodimonte, the Dipartimento degli Studi Umanistici dell'Università Roma Tre, the Amici di Capodimonte, and the Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali

Museo di Capodimonte / Sala degli Arazzi

January 16, 2020

Lecture

From the South Seas to Naples: James Cook's Polynesian Objects in Ferdinand IV's Collections

Dr. Carmine Romano (Museo e Real Bosco di Capodimonte)

Museo e Real Bosco di Capodimonte / La Capraia

January 30, 2020

Exhibition tour

The making of the exhibition "Napoli Napoli: di lava, porcellana e musica" and the "Corridoio Barocco" at the Capodimonte Museum

Alessandra Zaccagnini and Maria Rosaria Sansone, exhibition curators

Museo di Capodimonte

February 7, 2020

Seminar

La committenza artistica di Alfonso duca di Calabria

Lucio Oriani, PhD Candidate (Università degli Studi di Napoli Federico II)

Museo e Real Bosco di Capodimonte / La Capraia

February 14, 2020

Site Visit

Paintings storage at the Museo di Capodimonte, with curator Maria Tamajo Contarini

Museo di Capodimonte

February 25, 2020

Site Visit

Scavi archeologici dell'acquedotto Augusteo del Serino alla Sanità, with Carlo Leggieri (Soprintendenza Archeologia, Belle Arti e Paesaggio dell'Area Metropolitana di Napoli, and Associazione CelaNapoli)

On-site activities at La Capraia were suspended on March 13, 2020 due to the onset of the Covid-19 pandemic.

Digital Summer Lecture Series

The Bay of Naples and beyond: Art and Culture from Antiquity to the Present

July 9, 2020

Il MANN e la sua comunità

Dr. Paolo Giulierini (Museo Archeologico Nazionale di Napoli)

July 16, 2020 July 16, 2020

Naples and beyond: Patterns of Renaissance

Prof. Bianca De Divitiis (Università degli Studi di Napoli Federico II)

July 23, 2020

La Collezione di Arte Contemporanea del Museo di Capodimonte: I suoi artisti, opere, mostre e mecenati

Dr. Andrea Viliani (Castello di Rivoli Research Center)



The *Statua del Gigante* (Statue of the Giant) of the Royal Park of Capodimonte. Photo by Luciano Romano, courtesy of Ministero dei Beni e delle Attività Culturali e del Turismo, Museo e Real Bosco di Capodimonte

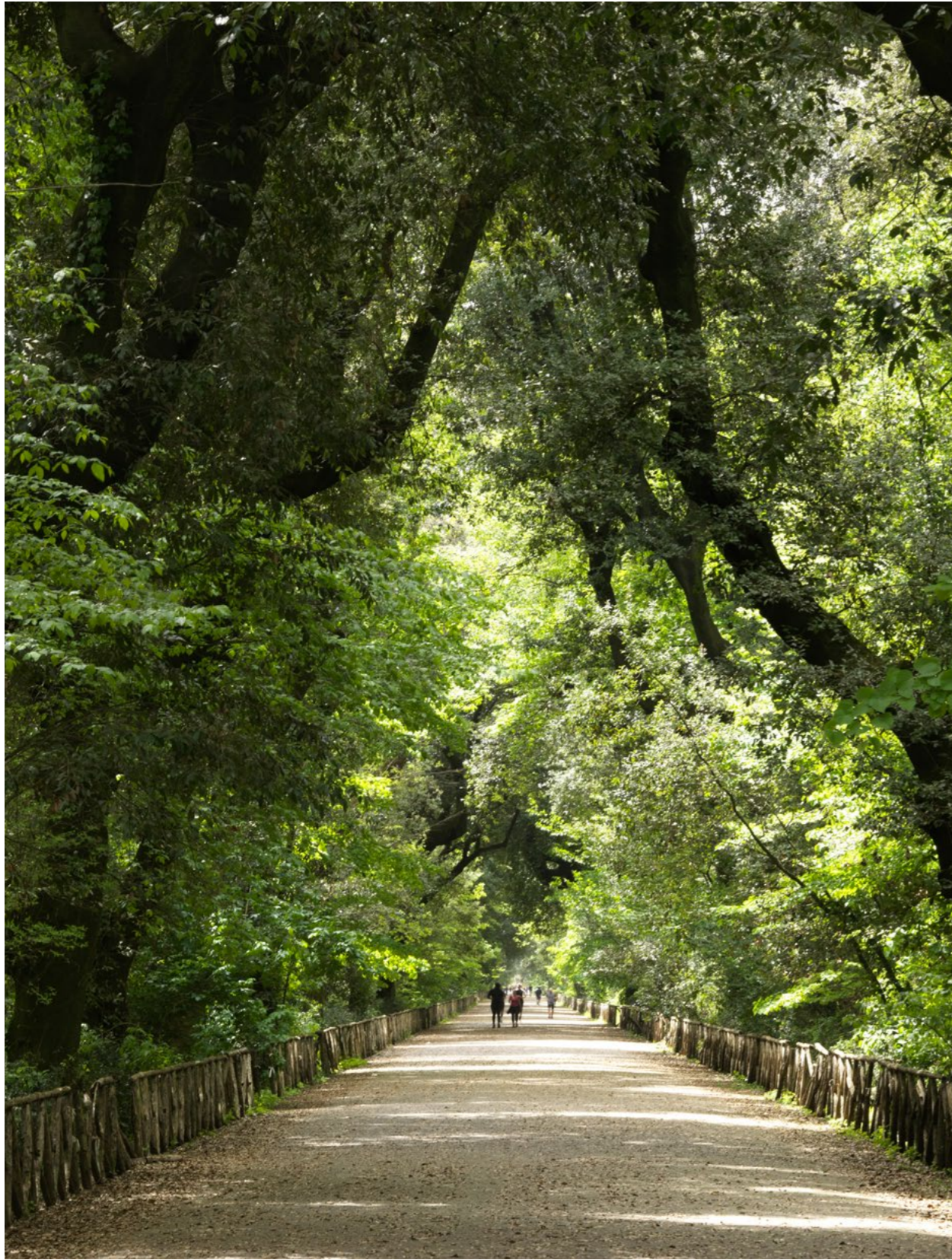
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 Maria Cristina Terzaghi Università degli Studi Roma Tre (from September 2020)
 Carlo Vecce Università degli Studi di Napoli "L'Orientale"
 Andrea Zezza Università della Campania Luigi Vanvitelli (from September 2020)

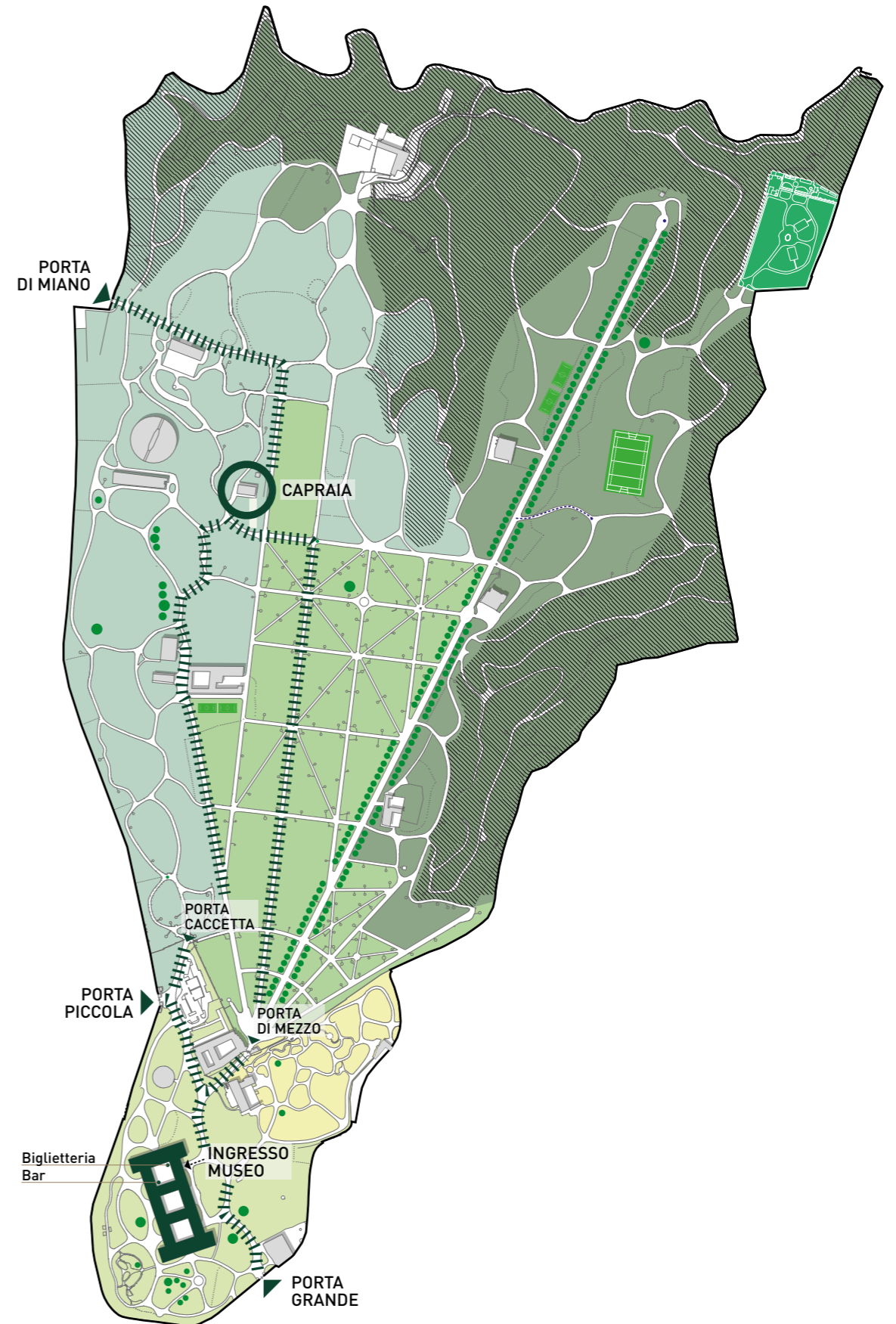
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**THE AMERICAN FRIENDS
OF CAPODIMONTE**



An avenue in the Royal Park of Capodimonte.
Photo by Luciano Romano, courtesy of Ministero dei Beni e delle Attività Culturali e del Turismo, Museo e Real Bosco di Capodimonte



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