

***The Neapolitan Phoenix: Heritage and Renewal in Renaissance and
Early Modern Naples (1350-1650)***
Naples ou le Phénix : héritages et réinventions au Royaume de Naples (1350-1650)

Abstracts

Florence Bistagne (Avignon): ‘O Franza o Spagna purché se magna’: pseudo-Guicciardinian misinterpretation and the construct of a Neapolitan identity

During the Middle Ages, the kingdom of Naples was often ruled by exogenous dynasties coming from out of the Italian peninsula. In the fifteenth century, after a final struggle against the Angevins, the house of Aragon takes its control from 1442 with Alfonso the Magnanimous. In this kingdom then special identity issues are getting forged. While Alfonso, the Aragonese conqueror, wants to become an Italian prince, the Italian humanists he brought to surround him want to become scholars as in ancient Rome, in a dialectic of imitation and identity through the exclusive use of Latin language. As the Catalans, arrived in the wake of Alfonso's conquests, are being considered barbarians conquered by the Italian letters, so will be the French at the end of the Aragonese period. Through the study of the stereotypes in Neapolitan texts of the Aragonese period, we will try to show how this kingdom, an island of multilingualism, becomes a kind of melting-pot, if we can use this anachronism, and develop a special behavior, language and witticism towards conquerors, confident in its own power of eternal renewal.

Carlo Caruso (Durham): Poetic celebrations of Neapolitan art collections, ancient and modern

In ancient literature, Naples features prominently as the home of famous art collections. Statius, the Elder Philostratus and Petronius bear testimony to the city's artistic wealth and the literary eulogies it prompted. Inspired by this time-honoured tradition, the Neapolitan Giovan Battista Marino published *La Galeria* (1619-20), the most ambitious poetic celebration of the figurative arts in early modern Europe. The work's earliest poems celebrate pictures owned by Marino's first patron, the Neapolitan Matteo di Capua Prince of Conca; further poems followed to a total of 624, inspired by the superb art collections Marino had the chance to admire in Rome, Siena, Florence, Venice, Bologna, Mantua, Genoa, Turin and Paris. *La Galeria* also celebrates objects owned by Marino himself, whose ultimate ambition - frustrated by an untimely death - would have been to settle back in Naples amidst his own conspicuous collections. In this paper I aim to tackle the significance of Marino's *Galeria*, together with that of its legacy amongst poets, art critics and collectors.

Thomas Denman (Reading): A *Galleria* of Literary Sociability in Early Seventeenth-Century Naples: The ‘Sala dell’ Academia’ in Giovan Battista Manso’s Palace on Via San Lorenzo

From 1611 to 1616, the Accademia degli Oziosi’s official meeting place was the Hieronymite church of Santa Maria delle Grazie a Caponapoli. Afterwards this prestigious academy held the majority of its meetings in the church of San Domenico Maggiore, which is generally regarded as having been its official site until the mid-seventeenth century. One of the various locations where the academy met other than these churches was the palace of the academy’s founder, Giovan Battista Manso, situated on Via San Lorenzo (today Via Tribunali). The academy’s use of this palace was supposedly short-lived, since, in the year of its foundation, a decree was issued by the Sacred Royal Council forbidding its members to congregate there. This paper analyses an inventory found in the Archivio Storico del Monte Manso that lists the contents of Manso’s palace. I argue that, despite this prohibition, one of the palace’s rooms remained symbolically important to the academy, or at least became so from the 1620s. The paper pays particular attention to contemporaneous cultures of collecting and the art collection that Manso inherited from the poet Giovan Battista Marino.

David Dominé-Cohn (EHESS): Naples, Nantes, Guingamp. Circulation culturelles autour d'un modèle politique angevin entre XIVe et XVe siècle

Tout part d'une image gravée dans la matrice d'un sceau de Jean V de Montfort, duc de Bretagne, en 1421. Le duc est assis, de face, dans une main une épée, dans l'autre un parchemin : il juge. Cette image est un événement dans l'histoire de la représentation du pouvoir ducal en Bretagne, elle marque la naissance symbolique d'un discours sur le caractère justicier du duc. On se trouve donc face à deux éléments exceptionnels : à la fois l'image et un choix par une dynastie princière de transformer la représentation de son pouvoir. Cette image comme cet événement ont un équivalent : à Naples avec la statue de Charles Ier d'Anjou sculptée par Arnolfo di Cambio en 1277. Cette dernière marque l'iconographie politique des Angevins à Naples. Il s'agira alors, pour nous, de penser les conditions de la circulation de l'image d'un territoire à un autre qui atteste des renaissances européennes de la culture politique produite à Naples à la fin du Moyen Age. Tout au long du XIVe siècle, les deux dynasties qui se succèdent dans le duché de Bretagne se pensent comme les continuateurs des Angevins venus de France à Naples et font de leur pratique du pouvoir un miroir de la culture politique angevine, particulièrement celle élaborée sous le règne de Robert. La famille de Blois-Penthièvre entre 1341 et 1381 marque le duché, d'abord parce que Charles de Blois est un parent des rois de Naples et ensuite parce qu'après sa mort, l'ouverture en Anjou de son procès en béatification est l'occasion de prolonger les discours sur le bon gouvernement du prince, qui lient sainteté et justice, produits à Naples sous le règne de Robert. Face à ces élaborations, les Montfort vont poursuivre ce travail intellectuel qui conduit à la production de cette image similaire à celle de Charles Ier ; ainsi, ils se font en Bretagne les continuateurs d'une culture politique napolitaine. L'enjeu ici est double, car en reliant intimement l'expression du pouvoir politique en Bretagne au XVe siècle qui est l'aboutissement d'une réflexion commencée dès le XIVe siècle à la production d'une culture politique à Naples, on étend à la fois le champ d'influence de Naples aux XIVe et XVe siècles en même temps qu'on décentre complètement l'histoire de l'élaboration d'une culture politique dans le duché de Bretagne. Ce dernier nous apparaît alors comme un territoire ouvert plus largement aux influences des centres de production culturelle de son temps comme Naples. On peut rompre alors avec une tradition historiographique qui veut que les revendications d'autonomies vis-à-vis de la couronne de France soient le produit d'un sentiment local en même temps qu'on peut ensuite revenir sur la notion de territoires angevins qui, du point de vue culturel, deviennent plus vastes.

Jean-Louis Fournel (Lyon): Campanella, Naples et la pensée politique napolitaine du début du XVIIe siècle

In Tommaso Campanella's political thought, the kingdom of Naples enjoys a unique and somewhat paradoxical status. On the one hand, Naples is one of the key components of his thought and often the first subject of his reflections, as demonstrated by the 1599 conspiracy, one of his rare allusions to contemporary history in the *Città del sole*, and his composition of the *Arbitri sopra il Regno di Napoli*. On the other hand, from the end of the 1620s onward, after thirty years of reflection, the *Regno* becomes a regulatory element in his political system of a 'universal' balance of powers, an idea which Campanella attempts to promote to the powerful figures of his day. In this respect, the very kingdom from which this Dominican friar from Calabria dreamed of fleeing throughout his life—and the subject of many of his scathing critiques—becomes a crucial imaginary fulcrum around which he reorganises the political geography of Europe. This paper will also attempt to examine the extent to which Campanellian reflections intersect (or not) with contemporary Neapolitan political discourses.

Le statut du royaume de Naples est tout à particulier, et quelque peu paradoxal, dans la pensée politique de Tommaso Campanella. D'un côté, Naples une des composantes manifestes et la première matière de sa réflexion comme le montrent par exemple tant l'histoire de la conjuration de 1599 que l'une des rares allusions à l'histoire contemporaine de la *Città del sole* ou la rédaction des *Arbitri sopra il Regno di Napoli*. De l'autre, le *Regno* devient un élément régulateur du système d'équilibre politique « en commun » que l'auteur tente de proposer aux puissants de son monde, au bout de trente ans de réflexion, à partir de la fin des années 1620. A cet égard, ce royaume que le dominicain calabrais a toujours rêvé de fuir et dont il se fait régulièrement le plus implacable des critiques devient également le pivot possible de la réorganisation de la géographie politique du continent européen. On tentera de voir également dans cette contribution dans quelle mesure la réflexion campanélienne croise ou non les réflexions politiques napolitaines contemporaines.

Lorenza Gianfrancesco (Goldsmiths): Antiquity and civic identity in early modern Naples: historiography, iconography and politics.

During the early seventeenth-century Naples was the second largest city in Europe and home to a vibrant intellectual milieu. Operating within courts and academies scholarly activities were supported by a patronage system seeking legitimisation and visibility. As intellectual venues, academies became centres for a multidisciplinary debate that located local history within a wider discourse on community and identity. Supported by an unprecedented development of the local publishing industry, academies published books on the city's history which established a tradition of Neapolitan civic literature. Within a programme that merged history and propaganda, these texts provided a narrative that depicted the city's past as a symbol of grandeur that dated back to antiquity. Thus, the Greek myth of the Siren Parthenope became the symbol of early modern Naples. In discussing the city's socio-political structure, historians highlighted the connections with ancient Naples. A fascination for antiquity also characterised rituals of power in the city during the early modern period; hence some Spanish commissioned monuments and inscriptions that imitated classical style. Classical art was also imitated in some Neapolitan public events such as spectacles, processions and funerary tributes. Even during natural catastrophes such as the eruption of Mount Vesuvius in 1631, writers, historians and scientists forged a new historiography on the 'volcano of Naples' which looked at classical sources to construct the missing history of Vesuvius. Conversely, images from antiquity became symbols of political dissent during moments of crisis such as Masaniello's revolt. By looking at some textual and visual primary sources this paper intends to analyse the role of antiquity in forging the image of early modern Naples which influenced politics, scholarly debates and public rituals.

Oren Margolis (Oxford): 'After the Angevins: Their Legacy in the Humanistic Literature of Quattrocento Europe'

The Angevin monarchy in Naples came to an end in 1442, but its legacy lived on: in politics and diplomacy – northern Italian powers repeatedly nursed the hopes of the exiled king René of Anjou and his son John of Calabria in the middle decades of the fifteenth century – but also in the writing of humanists, and there too with notable political significance. After nearly two hundred years in the peninsula, the Angevins had come to be an important component of many power players' political identities, and humanists writing in their ambit worked to sustain them – with interesting effects when Charles VIII of France and his allies attempted to revive the Angevin claim as part of the propaganda campaign for the 1494 French invasion of Italy. In discussing the Angevin legacy in humanistic literature, this paper will focus mainly on Italian examples, but will also consider the writing of Hungarian humanist Janus Pannonius, and what the Neapolitan connection may have offered him and his patrons, including one who also sat on a formerly Angevin throne: the king of Hungary, Matthias Corvinus.

Carlo Vecce (Naples): *Et in Arcadia Neapolis*. Naples in the Pastoral Imagery of the Early Modern Age

Since the earlier Latin eclogues by Petrarch and Boccaccio Naples gains an important place in pastoral bucolics, a newly reborn genre in Renaissance Italy. During the Aragonese age, both in Latin and Vernacular (Pontano, Sannazaro, De Iennaro and others), pastoral imagery gives intellectuals and poets (less or more involved in Aragonese court or Neapolitan academies) the possibility to build a different narrative, an alternative sight of the city, going through mythological as well as political contemporary issues.