



Jusepe Ribera: *Moses* (1638).

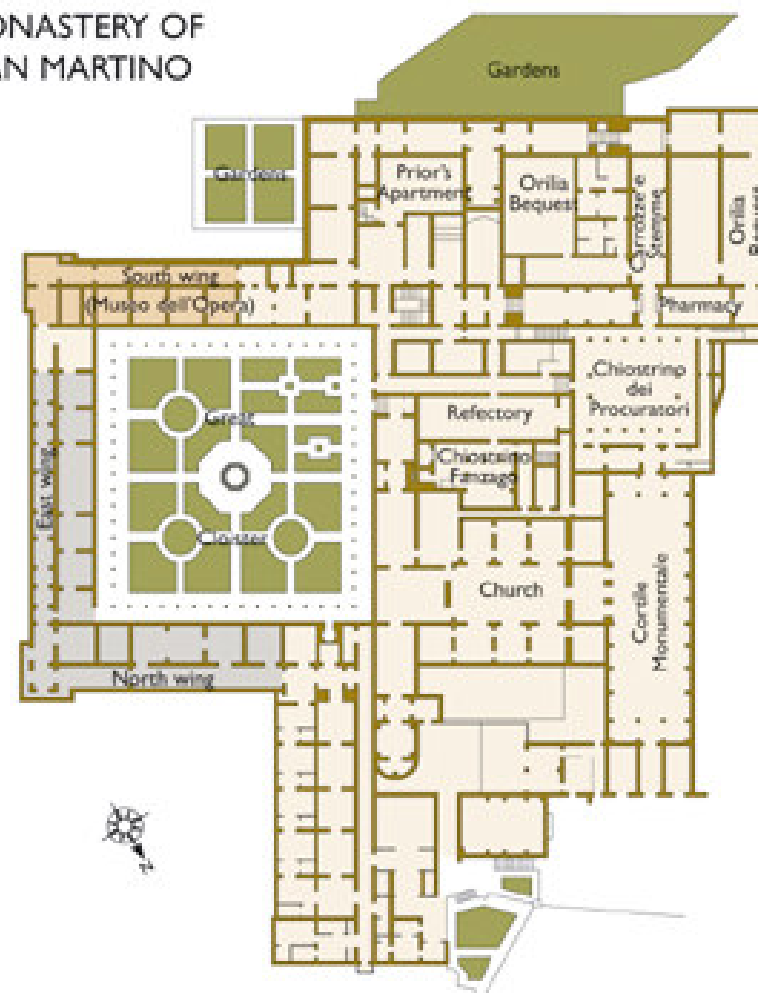
work in the first three chapels on either side of the nave (c. 1700). The fourth chapel on the right and its pendant on the left were furnished in the mid-18th century by Nicola Tagliacozzi Canale and Giuseppe Sammartino, who made the fine statues of *Fortitude* and *Charity*. The fourth chapel on the left also contains three canvases by Francesco de Mura (*Assumption of the Virgin*, *Annunciation*, *Visitation*), and magnificent frescoes with stories of Mary by Battistello Caracciolo (1623–26). More frescoes by the same artist are in the second chapel on the left. The two central chapels, with frescoes by Massimo Stanzione, were begun by Fanzago in 1656 and completed in the 18th century.

The **presbytery** is divided from the rest of the church by a balustrade of coloured marbles designed by Nicola Tagliacozzi Canale. Beyond is the high altar, actually a gilded wooden model by Francesco Solimena for a final design that was to have been executed in *pietre dure*. The monks' choir was commissioned from Orazio de Orio in 1629. The ceiling above is decorated with scenes from the Old and New Testaments

covered beneath. Interestingly, Ribera's *Moses* is represented with two rays of light emanating from his forehead, and not with the two horns which a mediaeval mistranslation of the Hebrew word for radiance gave him in earlier art—most famously in Michelangelo's *Moses* in Rome. Over the door is the *Deposition*, Massimo Stanzione's masterpiece of 1638. In the spandrels above the chapels more prophets by Jusepe Ribera complete the series (1638–46). The remarkable ceiling fresco, by Giovanni Lanfranco, represents the *Ascension of Christ* (1637–40).

The side chapels contain many notable works of art. The first chapel on the right (not visible from the nave and entered from the second chapel) is decorated with fine stucco work, paintings and a marble floor by the versatile Domenico Antonio Vaccaro. The latter, together with his father Lorenzo, is responsible for the greater part of the sculptural

MONASTERY OF SAN MARTINO



by Cavaliere d'Arpino. At the back are statues of the *Contemplative Life* by G.B. Caccini (on the left) and the *Active Life* by Pietro Bernini (on the right). On the back wall is a *Nativity* by Guido Reni (1642) and, in the lunette above, a *Crucifixion* by Lanfranco (1638). On the wall to the left are *Institution of the Eucharist* by Ribera and *Washing of the Disciples' Feet* by Caracciolo; on the wall to the right, *Last Supper* by Stanzione and *Institution of the Eucharist* by a son and pupils of Paolo Veronese.

Leading off the choir is the **sacristy**, with ceiling frescoes by Cavaliere d'Arpino (1596–97) and walnut wardrobes decorated with late 16th-century intarsia of biblical stories. Over the entrance is a canvas of the *Crucifix* by Cavaliere d'Arpino (1589–91) flanked by perspectives by Viviano Codazzi. By the same artist is the double staircase painted in the lunette over the exit, whereas the figurative composition

TRANI

Trani, a pleasant town with whitewashed buildings and a small harbour, is an important centre of the wine trade, its strong, dark red wines being mostly exported for blending.

HISTORY OF TRANI

The modern city succeeds the ancient *Tirenium* or *Tarunum*, which probably dates from the 3rd or 4th century AD, although legend attributes its foundation to Tirenus, son of Diomedes, the Greek hero of Troy who ended his days in Daunia. Before the year 1000 it was, together with Bari, one of the easternmost outposts of the Roman Church. Under the Normans it was an important embarkation point for the Orient. Its commercial activity attracted considerable colonies of merchants from Genoa, Pisa, Ravello and Amalfi, as well as a large Jewish community. Its *Ordinamenta Maris* (1063) is the earliest maritime code of the Middle Ages.

The town enjoyed its greatest prosperity at the time of Frederick II, when it rivalled Bari in importance. Here in 1259 Manfred married his second wife, Helena of Epirus; here also (a few days after Conradin's execution) Charles of Anjou married Margaret of Burgundy. Trani suffered greatly from the struggle that shook Puglia under the Angevins, and in 1308–16 it engaged in a political and economic conflict with Venice. It repeatedly shifted its loyalty between the Angevins and the Aragonese, finally siding with the latter in 1435.

The cathedral

The cathedral (San Nicola Pellegrino), next to the sea, was begun at the end of the 11th century, over the earlier church of Santa Maria della Scala. Its imposing form and refined decoration, together with the dramatic beauty of its location (best appreciated at dawn) make it one of the most striking churches of Puglia.

The façade, reached by a flight of steps, has a richly sculptured portal with bronze doors by the native sculptor Barisano da Trani (1175–79), who also cast the doors of the cathedrals of Ravello, and of Monreale in Sicily. The iconographic and decorative schemes of both the bronze and the stone reliefs reflect Byzantine, Saracenic and Romanesque models. The door jambs are decorated with bas-reliefs of biblical scenes, plant and animal motifs, and geometric patterns that are carried over into the arch above. To either side, blind arcades with cylindrical shafts and finely carved capitals traverse the façade to enclose the lateral portals. The upper storey consists of a broad, smooth surface of warm stone pierced by a fine rose window and four smaller windows with carved surrounds. The beautiful, tall, 13th-century campanile stands upon a graceful archway open to the sea. The octagonal belfry and spire date from 1353–65.

The 12th-century cathedral of Trani, with its 13th-century campanile.





Molfetta's waterfront and west façade of the Duomo Vecchio.

Molfetta

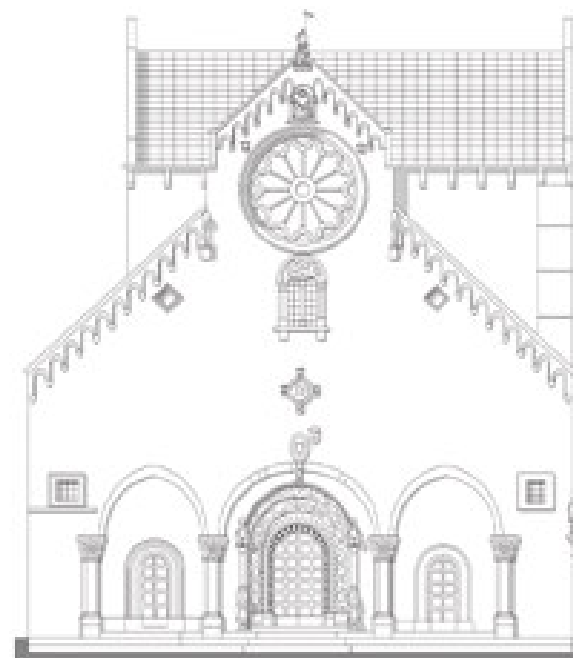
Molfetta is an active commercial centre with light industries and one of the largest fishing fleets on the Adriatic. On the sea at the edge of the old town stands the **Duomo Vecchio** (San Corrado), an unusual building begun in 1150 but not completed until the end of the 13th century. The highly original design, probably of Byzantine inspiration, has a short nave covered by three domes, on polygonal drums, with pyramidal roofs. Compound piers with rounded arches separate nave and aisles; on top of the engaged columns are intricately carved capitals. More carvings (dating from the 13th century) may be seen in the second chapel on the south side. The west front of the church is without a façade, whereas the apsidal end, which presents, as elsewhere in Puglia, a flat wall masking the semicircular apse, has delicate interlacing blind arches, a fine window with a sculptured archivolt flanked by columns supported by lions, and two tall campanili of Romanesque design. You enter the church from the adjacent bishop's palace.

The Baroque **Duomo Nuovo** dates from 1785. The interior, asymmetrical in plan, is of harmonious design. The Museo Diocesano (in the bishop's palace) and the Museo

Archeologico (Seminario Regionale Pugliese) house local archaeological finds including Peucetian and Hellenistic ceramics (open by appointment; T: 080 397 1559).

Ruvo di Puglia

Ruvo di Puglia succeeded the ancient **Rubi**, famous for its terracotta vases (5th–3rd centuries BC). An excellent collection of these may be seen in the beautifully appointed **Museo Archeologico Nazionale Jatta** (Piazza Giovanni Bovio 35; open Sun–Wed 8.30–1.30, Thur–Sat 8.30–7.30; T: 080 361 2848). Exhibits range from the Iron Age to Archaic, Classical and Hellenistic Greece. Imported Corinthian and Attic ware of the 6th–4th centuries BC is particularly abundant, as are the Apulian red-figure vases of which Ruvo was the most important centre of production in the 4th and 3rd centuries BC. There are several large Canosan vases, an Athenian *krater* with the death of Thalos (late 5th century BC), Apulian *amphorae* with the story of Antigone (4th century BC), a Proto-Italic *krater* with stories of Hercules, and some amusing cups (*rhyton*) with human or zoomorphic shapes.

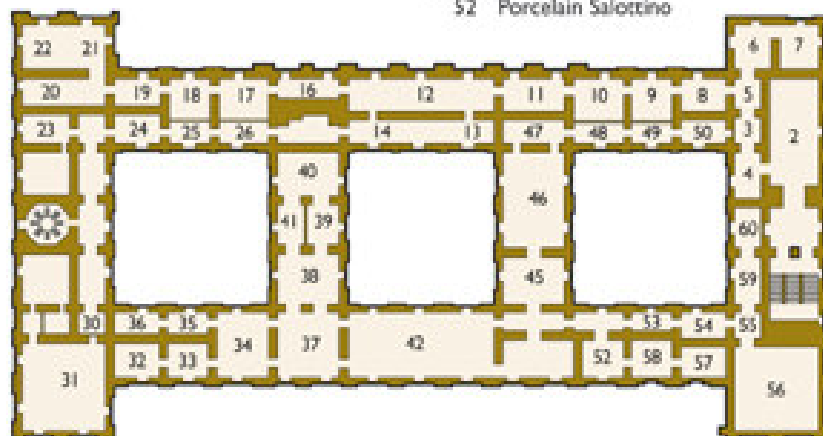


RUVO DI PUGLIA: CATHEDRAL

The 13th-century **cathedral** is a fine example of the late, richly ornamented Apulian Romanesque style. The vertical thrust of the façade, evident in the tall central gable and steep roof line, has been somewhat lessened by the widening of its base to accommodate the chapels added to the interior in later centuries. Along the edges of the

CAPODIMONTE (FIRST FLOOR)

- 2–30 Farnese Collections
31–60 Royal Apartments
46–50 Armoury
52 Porcelain Salottino



escaped a murder plot; and a portrait of the patron himself, Bernardo de' Rossi, Bishop of Treviso (1505), a work of unmitigated realism, perfectly rendering the sitter's freckled complexion, red hair and pale green eyes; also Andrea Mantegna's *Francesco Gonzaga* (1406–62), cardinal at seventeen, later portrayed by the artist in the *Camera degli Sposi* in Mantua. The memorable portrait of the Franciscan mathematician Luca Pacioli is attributed to Jacopo de' Barbari (1495); the young student is thought to be Guidubaldo da Montefeltro, to whom Pacioli dedicated his best-known treatise, the *Summa de Arithmetica, Geometria, Proportione*. The work was purchased in 1903.

Room 9. Painting in Rome in the first half of the 16th century: Giulio Romano's *Madonna della Gatta* (c. 1523) is clearly indebted to Raphael in its

compositional scheme. St Joseph appears in the remote shadows of the 16th-century patrician interior, whereas the cat that gives the painting its name looks balefully out from the extreme foreground. The room also holds two paintings by the school of Raphael, the *Madonna of Divine Love* by Giovanni Francesco Penni, and *Holy Family* ('*Madonna of the Veil*') by Sebastiano del Piombo, (1533–35), drawing also on the style of Michelangelo. Also by Sebastiano are two wonderful portraits of Clement VII (one showing the pope seated, his red robe against a green background; the other, a small-scale profile of the head only, painted in very dark colours, interesting for that age). Marcello Venusti's copy after Michelangelo's *Last Judgment* was executed before Daniele da Volterra over-painted the fresco to cover the nakedness of the figures.

Room 10. Painting in Florence in the first quarter of the 16th century: The highlights here are Pontormo's *Scene of Sacrifice* (c. 1540), a mysterious exercise in anti-Classicism executed in grisaille, with two sheep (one with sinisterly carnivorous teeth) burning on an altar; Francesco Salviati's *Gentleman* (c. 1545), a work of singular psychological intensity, possibly the artist's self-portrait; Rosso Fiorentino, *Young Man* (c. 1527), thought to represent Parmigianino; Agnolo Bronzino (attributed), *Lady*; copy after Bronzino, *Madonna and Child with St Anne and the Infant St John*.

Room 11. 16th-century Venetian painting: El Greco, *Portrait of Giulio Clovio* (1571–72), the famous Dalmatian illuminator, holding his *Book of Hours* (now in the Pierpont Morgan

Library in New York). The freedom of the brushwork suggests the influence of Titian, under whom El Greco worked on his arrival in Venice in 1567; *Young Man Lighting a Taper with a Glowing Coal* (*El soplón*, c. 1575), in which the artist brings Venetian colourism to bear on a subject celebrated by Pliny in the *Naturalis Historia*; Titian, *Danaë* (1544–46), painted for the private rooms of Cardinal Alessandro Farnese and representing the story, from Ovid's *Metamorphoses*, of a young princess seduced by Zeus in the form of a shower of gold; the provocative sensuality of the figure contributes to the ambiguity of the scene, which some scholars believe depicts Alessandro's mistress; *Young Lady* (1545–46), thought by some to represent the artist's daughter, Lavinia Vecellio, and by others,

Titian; *Danaë* (1544–46), painted for the private apartments of Cardinal Alessandro Farnese.

