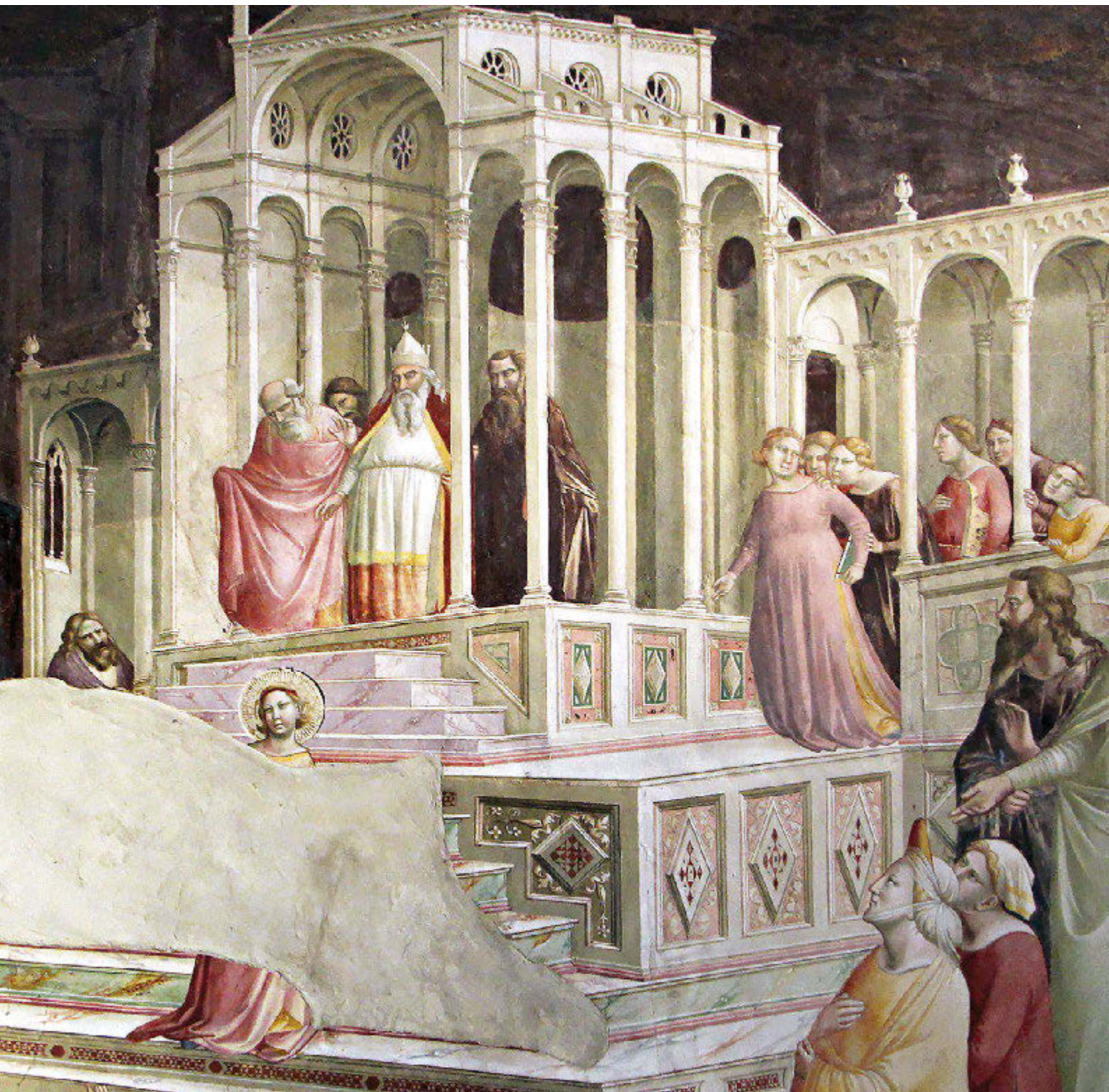


# Architettura medievale: il Trecento. Modelli, tecniche, materiali

a cura di Silvia Beltramo e Carlo Tosco



Firenze. Basilica di Santa Croce, Cappella Baroncelli, Taddeo Gaddi,  
*Presentazione di Maria Vergine al tempio*, 1330 ca., particolare, pittura  
a fresco (foto © Wikimedia Commons).

# **2** ARCHItettura MEDievale

# ARCHitettura MEDievale

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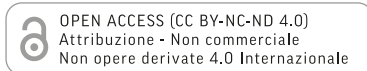
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# Indice

Introduzione . . . . .	9
<i>Silvia Beltramo, Carlo Tosco</i>	
<b>A. Architettura, città e archeologia nel Trecento</b>	
Ripensare l'architettura del Trecento . . . . .	15
<i>Carlo Tosco</i>	
Uno sguardo archeologico sulle architetture del Trecento: temi, problemi e prospettive . . . . .	27
<i>Andrea Augenti</i>	
Peter Pan e l'architettura italiana del Trecento . . . . .	45
<i>Arturo Calzona</i>	
Concetto e misura nell'architettura gotica in Italia . . . . .	63
<i>Valerio Ascani</i>	
The sameness of models. On the stylistic uniformity of architecture, micro-architecture, decorative stonework and stained glass in central Europe in the mid-XIV century . . . . .	81
<i>Dobrosława Horzela, Marek Walczak</i>	
Strategie urbane nella Milano viscontea (1277-1385). Prime annotazioni . . . . .	97
<i>Edoardo Rossetti, Carlo Cairati, Federico Riccobono, Damiano Spinelli, con il coordinamento di Serena Romano e Marco Rossi</i>	
La storia dell'architettura medievale nella scuola politecnica torinese: un lascito e una nuova fase . . . . .	109
<i>Chiara Devoti</i>	
<b>B. Architettura sacra: cattedrali ordini religiosi e chiese secolari</b>	
L'architettura dei Mendicanti nel Trecento: l'abside poligonale nei cantieri domenicani nel nord Italia . . . . .	121
<i>Silvia Beltramo</i>	
Le prime chiese dei Predicatori in Abruzzo . . . . .	149
<i>Claudio Mazzanti</i>	
Architettura gotica nella Sardegna del Trecento. Dalle prime fondazioni francescane del nord dell'Isola alla diffusione nel territorio di nuovi modi costruttivi. . . . .	159
<i>Nicoletta Usai</i>	
L'architettura del convento dei frati minori di Pozzuolo Martesana. . . . .	169
<i>Filippo Gemelli</i>	
La fabbrica trecentesca di Sant'Agostino in Cremona da fra Ugolino da Parma a Ugolino Cavalcabò . . . . .	181
<i>Giorgio Milanese</i>	
The church of Saint Catherine and the Augustinian friary in Cracow: functions, patrons and executants . . . . .	191
<i>Marcin Szyma</i>	
Trasformazione e decorazione dello spazio monastico: il Sacro Speco di Subiaco nel contesto della riforma benedettina del Trecento . . . . .	201
<i>Roberta Cerone</i>	
L'architettura ecclesiastica all'epoca di Carlo II d'Angiò: riflessioni sulla definizione di un modello costruttivo. . . . .	211
<i>Arianna Carannante</i>	

L'architettura ecclesiastica di primo Trecento al confine del <i>Regnum</i> angioino. La configurazione delle navate tra pauperismo e ricerca di una nuova estetica . . . . .	221
<i>Emanuele Gallotta</i>	
L'arcaismo nell'architettura religiosa del Trecento a Dubrovnik tra committenza comunale e pratiche edilizie . . . . .	229
<i>Ana Marinković, Matko Matija Marušić</i>	
La cathédrale de Narbonne: un modèle pour les chevets des cathédrales de Gérone et Barcelone? . . . . .	239
<i>Laurent Barrenechea, Joan Domenge</i>	
L'architecture religieuse du XIV <sup>e</sup> siècle dans les diocèses de Lyon et de Vienne: entre tradition vernaculaire et invention formelle. . . . .	253
<i>Nicolas Reveyron</i>	
Un grande cantiere gotico incompiuto fra la fine del XIV e l'inizio del XV secolo: San Giacomo al Grigliano a Vago di Lavagno (VR) . . . . .	269
<i>Angelo Passuello</i>	
L'architettura del Trecento in Abruzzo. Centro e periferia nella prima età angioina: la cattedrale di Ortona. . . . .	279
<i>Maria Cristina Rossi</i>	
Santa Caterina d'Alessandria a Galatina: culto, pellegrinaggio ed economia nel Salento dei del Balzo Orsini . . . . .	287
<i>Giulia Pollini</i>	
Investir l'espace ecclésial vers 1300: Guillaume de Mâcon et les chapelles latérales de la cathédrale d'Amiens . . . . .	297
<i>Nicolas Asseray</i>	
La cattedrale di Asti nel Trecento: primi risultati di una revisione in corso . . . . .	307
<i>Simone Caldano</i>	
I grandi cantieri della prima metà del Trecento sul colle del Duomo a Siena. La cattedrale e l'ospedale di Santa Maria della Scala . . . . .	317
<i>Marie-Ange Causarano</i>	
From Rome to Cracow: the architectural setting of the relics of saint Stanislaus in the XIV century . . . . .	327
<i>Piotr Pajor</i>	
Una storia minore del Trecento milanese . . . . .	337
<i>Luigi Carlo Schiavi</i>	
Architettura del Trecento a Catania. Frammenti per un contesto . . . . .	349
<i>Paola Vitolo, Giulia Arcidiacono, Tancredi Bella</i>	

### **C. Architettura civile**

A cavallo delle Alpi. Principi e strategie di committenza sui due versanti alpini. . . . .	363
<i>Enrico Lusso</i>	
Immagini di potere e propaganda ghibellina tra Savona e Genova nella prima metà del Trecento . . . . .	375
<i>Stefano Giuseppe Pirero</i>	
Il restauro dell'architettura civile medievale a Genova tra Ottocento e Novecento: utilizzo di fonti scritte e di fonti materiali. . . . .	385
<i>Lucina Napoleone</i>	
La committenza architettonica dei Peruzzi a Firenze (1283-1343). . . . .	395
<i>Marco Frati</i>	

Il palazzo del podestà di Pisa: un'istantanea del potere pubblico  
all'inizio del Trecento . . . . . 405  
*Virginia Grossi*

Architetture civili tra fine Duecento e inizi Trecento nell'Appennino  
emiliano: la casaforte del Pignone a Vitriola . . . . . 415  
*Federico Zoni*

#### **D. Architettura fortificata**

La gestione dei cantieri del principe: strumento di costruzione  
territoriale e di coesione sociale. . . . . 427  
*Andrea Longhi*

I castelli del Trecento valdostano. Nuovi modelli e ricercate soluzioni  
abitative . . . . . 443  
*Mauro Cortelazzo*

Opere difensive trecentesche nella Repubblica di Genova. . . . . 459  
*Anna Boato*

Torri nuove trecentesche sulle porte, sui ponti, sui porti.  
La dimensione monumentale delle torri di Cagliari in un quadro  
di riferimenti internazionali . . . . . 469  
*Marco Cadinu*

Il cantiere tardo medievale in Italia meridionale: note sugli aspetti  
esecutivi attraverso alcuni casi studio. . . . . 479  
*Antonella Furno*

Cappelle castrensi al tempo dei Visconti: prime proposte di analisi. . . . 487  
*Silvia Muzzin*

Testimonianze trecentesche nei castelli piemontesi: restauri,  
trasformazioni, processi di valorizzazione e nuovi usi . . . . . 497  
*Francesco Novelli*

Tipi formali e modelli ideali. Il caso dimenticato della residenza  
di Giovanni XXII a Sorgues e il contributo papale alla rinascita  
trecentesca del castello ad ali regolari. . . . . 507  
*Jores Rossetti*

#### **E. Materiali e tecniche costruttive**

Colori e trattamenti delle superfici a facciavista nell'architettura  
senese del medioevo. . . . . 519  
*Fabio Gabbrielli, Marco Giamello*

Interpreti toscani dell'*opus sectile* cosmatesco nel Trecento . . . . . 533  
*Maurizio Ficari*

The vault builders of Santa Maria Novella and their impact on its design. 537  
*Elizabeth Bradford Smith*

Le linee incise come strumento per la pianificazione e l'esecuzione  
tecnica nell'architettura medievale del Trecento . . . . . 551  
*Wilfried E. Keil*

Cantieri e maestranze nell'architettura trecentesca della Sardegna  
centro-meridionale . . . . . 561  
*Andrea Pala*

Il sistema costruttivo ad archi diaframma nell'architettura siciliana  
del Trecento . . . . . 569  
*Giuseppe Antista*

Abstracts . . . . . 577





ROBERTA CERONE

## Trasformazione e decorazione dello spazio monastico: il Sacro Speco di Subiaco nel contesto della riforma benedettina del Trecento

### 1. Prima del XIV secolo: la rifondazione di Innocenzo III e il cantiere duecentesco

«Illud immane et devotum Specus, quod qui viderunt vidisse quodammodo Paradisi limen credunt». Così Francesco Petrarca nel *De vita solitaria* (II, 6) ricordava la visita al Sacro Speco, la cui bellezza lo lasciò estasiato tanto da spingerlo al paragone celeste. Gli aggettivi che il poeta adopera per definire il luogo – *immane* e *devoto* – sintetizzano ciò che lo Speco era divenuto alla metà del XIV secolo: un'immane architettura che incombeva sulla valle dell'Aniene e vedeva affiancarsi il santuario, contenente le grotte del romitaggio di Benedetto da Norcia, e il blocco dove vivevano i monaci (*fig. 1*).<sup>1</sup> A ragione, Petrarca percepiva come fosse la devozione a caratterizzare il luogo: devozione dei pellegrini che, sempre più numerosi, ascendevano il monte Taleo per pregare nella spelonca del santo e devozione di una comunità che, grazie alla presenza ispiratrice della grotta, rappresentava un modello di disciplina regolare.

Già Innocenzo III (1198-1216) aveva intuito le potenzialità del cenobio quando, nel 1208, lo aveva dotato di una rendita perpetua che ne garantisse l'autonomia dalle pretese del monastero 'gemello' di Santa Scolastica che, nel 1202, egli stesso aveva visitato e riformato, criticandone senza mezzi termini i costumi.<sup>2</sup> La bolla in favore dello Speco, affrescata nella chiesa inferiore, dichiara ancor oggi, con la forza dell'*auctoritas* papale, l'ammirazione per le virtù espresse in questo luogo.<sup>3</sup> La piccola comunità incarnava l'ideale di riforma monastica che Innocenzo III andava propugnando, nel tentativo di porre un freno al lassismo che improntava gran parte delle comunità benedettine.<sup>4</sup>

Grazie alle iniziative innocenziane, per il Sacro Speco si aprì una lunga fase costruttiva, sugellata, allo scadere del secolo, dal ciclo di *Conxolus* che

<sup>1</sup> In generale, sulle vicende storiche e storico-artistiche del Sacro Speco, sono ancor oggi fondamentali: EGIDI 1904, pp. 45-184; GIOVANNONI 1904, pp. 373-403; CRISTIANI TESTI 1982, 132-191; RIGHETTI 1982a, pp. 75-94; RIGHETTI 1982b, pp. 129-135.

<sup>2</sup> I due monasteri sublacensi condividevano, e tutt'oggi condividono, l'abate, ma ciascuno ha un proprio priore. Sulle iniziative di Innocenzo III per Santa Scolastica v. CERONE 2015, p. 62.

<sup>3</sup> Per il testo della bolla si veda DE PROSPERIS 2008, pp. 20-21. Piuttosto esplicita l'ammirazione del pontefice per la piccola comunità, come traspare anche nelle altre epistole inviate, come in quella dell'agosto 1202 in cui si rivolge direttamente ai monaci specuensi: «vos ibi secundum institutionem ipsius laudabiliter Domino familiari, ne pro temporalibus sustentationis defectu spiritualis observantie disciplina corperet», *Ibidem*, p. 19.

<sup>4</sup> Sull'azione di riforma degli ordini religiosi da parte di Innocenzo III si rimanda a MACCARRONE 1980, pp. 49-132. In particolare sui provvedimenti rivolti ai cenobi sublacensi si vedano ISRAEL 2004, pp. 69-102; DE PROSPERIS 2008, pp. 3-30.



*fig. 1* – Subiaco. Sacro Speco, prospetto del santuario (a sinistra) e del monastero (a destra) verso la valle dell’Aniene (foto dell’autrice).

affrescò una selezione della *Vita Benedicti* nella chiesa inferiore.<sup>5</sup> La genesi del santuario aveva seguito l’andamento ascensionale del percorso dei fedeli che salivano dal fondovalle e, una volta arrivati alla cosiddetta Grotta dei Pastori, percorrevano la Scala Santa per arrivare alla chiesa inferiore, continuare fino al pianerottolo della bolla innocenziana e, da lì, accedere alla grotta.<sup>6</sup>

Più arduo determinare cronologia e funzioni del livello più alto del complesso che rappresenta il settore che interessa in questa sede, perché è qui che si concentreranno gli interventi trecenteschi: si tratta della cosiddetta chiesa superiore, suddivisa in due campate difformi e collegata all’esterno tramite un corridoio impropriamente definito ‘transetto’ (*fig. 1*). È fondamentale ribadire come a fine Duecento questo spazio dovesse già esistere e,

<sup>5</sup> Sul ciclo cfr. in particolare MATTHIAE 1988, pp. 328, 357-359; ROMANO 1992, pp. 127-133.

<sup>6</sup> RIGHETTI 1982a, pp. 81-82.

se non possiamo averne prova certa dall'esame delle murature,<sup>7</sup> di certo la copertura a crociere ribassate della chiesa di *Conxolus* sembra presupporre l'esistenza della sopraelevazione che peraltro, in planimetria, ne ricalca con precisione il perimetro. Se si potesse confermare, già in questo momento, l'utilizzo liturgico del piano più alto del santuario, saremmo di fronte a un modello, quello delle due chiese sovrapposte, che aveva in quegli anni un celebre esempio in San Francesco ad Assisi. Non è possibile andare oltre la suggestione che il raffronto può ispirare ma, per la piena comprensione degli interventi del XIV secolo, preme in questa sede rimarcare alcuni elementi relativi all'aspetto seriore del monumento e mai presi in considerazione.

Nella prima campata della chiesa superiore infatti, al di sotto delle trecentesche Storie di Cristo, è visibile in più punti una decorazione precedente, del tipo a finta cortina, che comprende anche il rosone di facciata e che può essere datata entro la fine del XIII secolo.<sup>8</sup> La presenza del rosone, poi obliterato, attesta l'impiego di questo spazio come oratorio, forse riservato ai soli monaci, già in un momento precedente l'ampliamento trecentesco. Più incerta la destinazione primitiva della seconda campata, quella più interna, oggi ricoperta di pitture tardogotiche, ma anch'essa interessata da un'affresatura anteriore, di cui rimane solo il frammento di *velarium* visibile nella parte inferiore della parete occidentale e collocabile anch'esso, almeno a livello stilistico, entro il XIII secolo.<sup>9</sup>

Nel corso del Duecento aveva trovato piena sistemazione anche la chiusura che si accosta al santuario verso ovest. Il monastero era costituito da un blocco parallelepipedo a due livelli contenenti gli edifici indispensabili alla vita comune, tra cui refettorio al piano terra e dormitorio al primo piano, in un modello di residenza monastica frequente, utilizzato negli stessi anni anche in Santa Scolastica.<sup>10</sup>

## 2. Crisi e rinascita: l'arrivo dell'abate riformatore Bartolomeo II

L'assetto del Sacro Speco così definito era destinato a mutare agli inizi del XIV secolo, su iniziativa di una straordinaria figura di abate, il cui ministero arrivava dopo almeno venticinque anni di crisi per Subiaco, iniziata già nel 1298 dal sisma che aveva provocato il crollo della diga sull'Aniene.<sup>11</sup> Dopo la morte di Bonifacio VIII (1294-1303), e l'aggravarsi della faida tra Colonna e Caetani che si contendevano il territorio approfittando del malgoverno abbaziale, la cattività avignonese aveva privato Subiaco del consueto sostegno

<sup>7</sup> L'esame dell'apparecchiatura muraria della facciata, poi obliterata, e dell'opposta parete sembra confermare la preesistenza di questo vano, si veda ANNOSCIA, DE LELLIS 2018, pp. 78-82.

<sup>8</sup> La 'finta cortina' è visibile nelle due pareti longitudinali, in corrispondenza delle lacune negli affreschi ed è a commessure bianche su fondo ocre e bordure gialle e rosse. Questo tipo di decorazione, piuttosto frequente nel Lazio meridionale nella seconda metà del XIII secolo (MIHÁLYI 1999), è utilizzato allo scadere del secolo anche a Santa Scolastica, nell'ambulacro ovest del chiostro, CERONE 2015, pp. 94-95.

<sup>9</sup> Il tendaggio dipinto è simile a quello sulla parete d'altare della cappella della Madonna al livello inferiore, residuo della decorazione precedente a quella trecentesca. Tra i confronti possibili si veda il *velum* al di sotto della lunetta con San Gregorio tra due santi nella quarta navata di San Saba a Roma, datata agli anni '80 del XIII secolo (scheda di I. Quadri, in ROMANO 2012, pp. 367-372) e similmente caratterizzato da linee gialle e rosse sul bianco e da elementi floreali in nero.

<sup>10</sup> CERONE 2015, pp. 75-78.

<sup>11</sup> Per le vicende storiche di questo periodo si veda CERONE 2015, pp. 91-93.

papale. Eppure fu proprio da Avignone che si intervenne a risollevarne le sorti, grazie all'intervento di Giovanni XXII (1316-1334) e alla scelta di porre alla guida di Subiaco Bartolomeo II (1318-1343), un personaggio che era stato rettore di San Matteo *servorum Dei* a Terelle, dipendenza di Montecassino, e che in quel momento si trovava presso la corte francese. Nell'attesa di tornare nella penisola il nuovo abate si affrettò a nominare i suoi vicari, mentre il pontefice sollecitava il vescovo di Veroli, l'abate di Santa Maria della Vittoria presso Scurcola e l'arciprete di Sant'Elia affinché sostenessero il recupero dei beni monastici.<sup>12</sup> Preoccupato della situazione patrimoniale, Giovanni XXII era angustiato pure per la *relazada observantia regularis*, così come la definiva egli stesso in un'epistola a Roberto d'Angiò, anch'egli coinvolto nella rete di supporto del sublacense.<sup>13</sup> L'attività di restaurazione del patrimonio immobiliare, che Bartolomeo ostentò nel ciclo di affreschi nel chiostro del monastero maggiore,<sup>14</sup> si accompagnò quindi a un'importante azione di riforma per la quale l'abate prese come riferimento lo Speco, già simbolo della Regola e custode della corretta disciplina. Durante il suo governo, infatti, fu avviata la stesura di nuove *Consuetudines*, in una politica di rinnovamento morale i cui frutti portarono addirittura a esportare il modello sublacense in una nuova fondazione – Sant'Anna di Mondragone – in territorio cassinese.<sup>15</sup> Nonostante l'assenza di documentazione attestante la persistenza delle relazioni tra Subiaco e Avignone, è plausibile che continuasse a esistere un filo diretto tra l'abate e la Curia, come anche appare verosimile collegare la volontà illuminata di Bartolomeo alle istanze di papa Benedetto XII (1334-1342) che nel 1336 aveva emanato la bolla *Summi magistri dignatio*, più nota con il nome di *Benedictina*, con cui intendeva riformare i monaci neri.<sup>16</sup>

Se a Subiaco i perduti *immobilia* furono recuperati,<sup>17</sup> il ripristino della disciplina rappresentò una sfida più ardua da fronteggiare, anche per un personaggio del calibro del nuovo abate, e fu portata a termine nella seconda metà del secolo da Bartolomeo III da Siena (1363-1369) che, già nella scelta del nome, tradiva la volontà di riallacciarsi al predecessore. In ogni modo, la rinnovata presenza di un governo stabile e forte garantì un lungo periodo di floridezza per il Sacro Speco e insieme l'inizio di una vivace stagione culturale, con la ripresa dell'attività dello *scriptorium* e della committenza artistica e architettonica.

### 3. L'ampliamento del santuario e del monastero

È un'indicazione cronachistica a indicare il primo intervento costruttivo di Bartolomeo II: l'erezione di un nuovo dormitorio *magnum et pulchrum* mediante la sopraelevazione del parallelepipedo duecentesco a due piani.<sup>18</sup>

<sup>12</sup> FEDERICI 1904, p. 97, docc. nrr. DCCCLXI, DCCCLXIII.

<sup>13</sup> CARUCCI, MORGHEN 1991, p. 103, n. 187.

<sup>14</sup> Ma anche sulla facciata dell'abbaziale di Santa Scolastica attraverso il reimpiego dell'epigrafe della metà dell'XI secolo con l'elenco dei possedimenti, si veda CERONE 2015, pp. 95-98.

<sup>15</sup> EGIDI 1904, pp. 123, 248.

<sup>16</sup> Sull'argomento CABY 2004, pp. 30-31.

<sup>17</sup> Si vedano i numerosi documenti dell'epoca, relativi alla gestione territoriale del dominio monastico, FEDERICI 1904, pp. 113, 117-118, 129, docc. MXXXXVIII, MCV, MCXVII-MCXVIII, MCCLVI.

<sup>18</sup> CARUCCI, MORGHEN 1991, p. 233.

L'erezione di un terzo piano, innestato al livello della chiesa superiore, rese necessaria la progettazione di tre contrafforti, in origine tutti ogivali, per rafforzare il complesso a valle e che, come attesta l'analisi dell'apparecchiatura muraria, si distinguono dal precedente a tutto sesto, a evidenza eretto nel XIII secolo al momento di impostare la chiesa superiore.<sup>19</sup>

Della natura della sopraelevazione poco si può dire, perché gli ambienti si presentano oggi rimaneggiati al punto da rendere impossibile anche la comprensione del numero dei piani aggiunti ai primitivi. Se seguiamo il *Chronicon* e accettiamo di identificare nel terzo livello un nuovo dormitorio, è giocoforza immaginare un ambiente unico, analogo ai sottostanti, poi suddiviso da tramezzi posticci nelle celle attuali. Fu proprio contestualmente allo spostamento al terzo piano della funzione di ambiente per il riposo notturno, che si dovette attuare la rimodulazione degli spazi inferiori con la trasformazione del precedente dormitorio nel refettorio, che fu brutalmente accorciato alle estremità per creare due ambienti laterali, e con il frazionamento della 'vecchia' aula adibita al desinare, allo scopo di creare una serie di vani il cui utilizzo non è più definibile con certezza.<sup>20</sup> L'identificazione del refettorio nel secondo piano si evince dalle tracce del pulpito in spessore di muro e di un passavivande, nonché dalla decorazione trecentesca che vi è campita che, come si vedrà, è tipica di questi ambienti.<sup>21</sup>

L'elevazione della residenza provocò la necessità di ripensare la volumetria della chiesa superiore ed è proprio in questa occasione che si decise di ampliarla sopraelevando le campate duecentesche (*fig. 2*). Come indica una bolla papale del 1338, d'altronde, i pellegrinaggi erano in aumento e ciò comportò la necessità di mettere nuovi spazi a disposizione dei visitatori e ricavare anche a livello superiore un'area a loro dedicata.<sup>22</sup> Il progetto prevede l'innalzamento della copertura delle due campate per dare una veste più magnificente all'antico oratorio, che ora veniva inserito all'interno del percorso santuarioale e dunque aperto ai forestieri. I muri perimetrali furono alzati e ampie volte dovevano creare tre campate quadrate al posto dei precedenti ambienti, leggermente diversi come estensione. Inspiegabilmente, però, il progetto si arrestò e, mentre la prima crociera venne completata, la seconda rimase interrotta all'inizio della sua gittata. Ciò che si vede oggi, dunque, è la parziale trasformazione della sola chiesetta primitiva, mentre il secondo vano è rimasto nella forma precedente, in un confronto dimensionale che lascia comprendere la portata del progetto di Bartolomeo II.

La crociera trecentesca, caratterizzata dalla sezione ogivale e da una poderosa costolonatura cilindrica, si innesta su di un elaborato sistema di sostegni angolari e di mensole quadrangole di differenti dimensioni: le imposte maggiori sostengono gli arconi trasversali e le nervature che, però, in controfacciata si innestano su colonne d'angolo, mentre i peducci si collocano nei punti di ricaduta delle arcature che inquadrano la copertura in senso longitudinale. Ciascun elemento scultoreo è decorato con motivi vegetali che conservano ancora resti dell'originaria policromia: teorie di

<sup>19</sup> La muratura di tale contrafforte è in continuità con la parete della chiesa inferiore, come si nota in RIGHETTI 1982a, pp. 75-94.

<sup>20</sup> Il pianterreno fu dotato di una serie di volte a crociera che andarono a occludere, seppur parzialmente, la serie originaria di monofore che illuminavano l'ambiente.

<sup>21</sup> Sulla posizione del pulpito e del passavivande CERONE 2016, p. 118.

<sup>22</sup> «*Locu specus causa devotionis saepe saepius a peregrinis et hospitibus, religiosisque viris frequenter etiam visitetur*», CHERUBINUM MIRTUUM 1623, c. 126v, n. 15.



*fig. 2* – Subiaco. Sacro Speco, chiesa superiore, particolare della copertura interrotta (foto dell'autrice).

foglie grasse e dentellate dalla punta ripiegata nelle imposte e palmette rovesciate, ovuli e gigli capovolti nei capitellini. La resa formale delle sculture, piuttosto rigida e pastosa, è coerente con il pulpito che fu inserito nel muro ovest, nel momento in cui le pareti furono sopraelevate per consentire l'innesto della nuova copertura.<sup>23</sup>

In questa fase, anche l'assetto esterno dell'edificio di culto fu interessato da una nuova sistemazione. La sopraelevazione dell'ala monastica, infatti, aveva tolto valore al rosone occidentale snaturando la facciata originaria, a favore di un nuovo prospetto verso valle. Oggi quest'ultimo si presenta pesantemente rimaneggiato ma, dopo gli interventi dei primi del Novecento, ha riacquisito la funzione simbolica recuperando i suoi elementi distintivi: il rosone e il coronamento ad arcatelle intrecciate ripristinati sulle tracce

<sup>23</sup> D'altronde, la posizione del pulpito sulla parete è coerente con l'elevazione delle nuove volte e non con l'altezza delle originarie.

degli originari.<sup>24</sup> È in questa fase che con plausibilità sull'antica facciata fu realizzata la piccola porta sormontata da un trilobo che ora acquisiva la funzione di collegamento con l'antistante dormitorio, sebbene si ritenga che i monaci privilegiassero il passaggio archiacuto della seconda campata che nel nuovo assetto doveva esercitare la funzione di coro monastico, dunque non accessibile ai laici.<sup>25</sup>

#### 4. La decorazione ad affresco

L'impossibilità di portare a termine l'innalzamento della chiesa superiore evidenziò la necessità di porre rimedio all'inestetica copertura rimasta incompiuta. Fu così che si intraprese l'affrescatura dell'ambiente con il ciclo cristologico culminante nella parete d'altare dove campeggia la Crocifissione. La temporanea eclissi artistica della vicina Roma, cui Subiaco si era di norma sempre rivolta, determinò la chiamata di pittori provenienti dalla città di Perugia, dove dagli inizi del secolo si era formata una fiorente scuola fondata da Meo da Siena. Proprio ai seguaci di Meo, al cd. Maestro di Paciano e a Vanni di Baldolo, sono stati da tempo attribuiti gli affreschi sublacensi, la cui cronologia è ancorata agli anni '30-'40 del secolo, dunque ancora al tempo di Bartolomeo II.<sup>26</sup> Agli stessi artefici va attribuito pure il dossale a due facce, oggi conservato in sacrestia, ma in origine collocato con probabilità proprio sotto la Crocifissione, a dividere lo spazio praticabile dai fedeli e quello riservato ai confratelli.<sup>27</sup>

A un atelier più tardo, da collocare alla fine del secolo, ma sempre proveniente dal contesto umbro con cui i monasteri sublacensi avevano continuato a intessere rapporti per tutto il secolo, va invece assegnata la decorazione del refettorio trecentesco, anche qui funzionale a mascherare le pesanti manomissioni operate durante il cantiere di Bartolomeo.<sup>28</sup> Si tratta di un breve ciclo che presenta però importanti novità dal punto di vista iconografico.

L'ipotesi di datazione su base stilistica alla seconda metà del XIV secolo lo rende un esempio precoce di refettorio connotato da immagini affrontate della Crocifissione e dell'Ultima Cena, la cui presenza diverrà quasi uno standard, ma solo nel secolo successivo (*fig. 3*). I primi refettori affrescati che ci sono pervenuti rappresentavano di preferenza la Crocifissione, come indica il contesto ben indagato delle fondazioni mendicanti nella Firenze trecentesca. Tranne il problematico refettorio domenicano di Santa Maria Novella decorato da una teoria di santi, infatti, quello francescano di Santa Croce, dipinto da Taddeo Gaddi, mostra una rappresentazione dell'Albero della croce (*lignum vitae*) e il refettorio agostiniano di Santo Spirito una

<sup>24</sup> BELLANCA 2004, pp. 75-98.

<sup>25</sup> La funzione di quest'ambiente come coro dei monaci è confermata dalla decorazione che vi fu apposta i primi del XV secolo, quando si scelse di esaltare la rigidità della vita monastica con una selezione mirata di scene della vita di Benedetto, ma su questo si veda CERONE 2011, pp. 687-688.

<sup>26</sup> A pittori culturalmente affini è attribuita anche la decorazione della cappella del Crocifisso, della Scala santa e della cappella della Madonna, ancora da un documento al 1341 (CERONE 2021, p. 308). Tra i contributi più recenti sull'argomento si veda SUBBIONI 2003, pp. 116-122, 132, 137, 157, con la bibliografia precedente.

<sup>27</sup> Il tipo di dossale opistografo risulta assai diffuso nell'area perugina, come ricostruito da GORDON 2002, pp. 229-249.

<sup>28</sup> CERONE 2016, pp. 118-121, con bibliografia precedente.





fig. 3 – Subiaco. Sacro Speco, refettorio trecentesco, Ultima Cena e Crocifissione (foto dell'autrice).

Crocifissione attribuita all'Orcagna (1360 circa).<sup>29</sup> In entrambi i casi, sotto la scena centrale già compare l'Ultima cena, ma a mo' di predella, di dimensioni minori e in posizione subalterna. Solo nel XV secolo la scena diventerà autonoma e predominante nei cicli dei refettori, trovando nei cenacoli fiorentini di epoca rinascimentale la sua più compiuta espressione.

Nel Sacro Speco, poi, la scena della Crocifissione riveste particolare interesse in relazione alle figure rappresentate tutt'intorno, comprese quelle nella mezza campata antistante. Si tratta di una selezione iconografica mirata che rammentava il legame con la Roma papale attraverso le consuete figure degli apostoli Pietro e Paolo, ma soprattutto esaltava i santi della tradizione benedettina, da Benedetto e Scolastica, a un Gregorio Magno in inusuale abito benedettino, forse perché autore della *Vita Benedicti*, ai primi discepoli di Benedetto (Mauro e Placido). Il programma, inoltre, si espande a includere Giovanni Battista, Agostino in veste da Eremitano e Girolamo in veste da eremita, ad alludere probabilmente all'unione tra ascetismo e studio che da sempre caratterizzava la vita solitaria dello Speco. Un modello che è dunque esaltato in un momento – alla fine del Trecento – in cui la riforma iniziata da Bartolomeo II all'inizio del secolo era finalmente compiuta.

<sup>29</sup> *La tradizione fiorentina* 1997, pp. 116-119.

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## Abstracts

*Carlo Tosco*

### Rethinking XIV century architecture

**Keywords:** medieval architecture; Gothic architecture; XIV century; research methods; research perspectives

The essay presents an overview of the developments in research on the art of building in the XIV century and critically discusses the stylistic concept of “Gothic architecture” referring to the period in question. In the history of architecture, two forms of approach are distinguished: centripetal and centrifugal. In the centripetal approach, the architecture is seen closely and the structure, materials, construction phases, techniques and stratifications are placed at the center. In the centrifugal approach, on the other hand, the building is the starting point for a system reading, which connects the architectural object to a network of social, historical, aesthetic, religious, cultural, political, anthropological meanings and relationships. Naturally, both approaches remain legitimate, but a convergence of research methods and paths would be desirable.

*Andrea Augenti*

### An archaeological view of XIV century architecture: themes, problems and perspectives

**Keywords:** medieval archaeology; building sites; stratigraphic analysis; XIV century

Italian medieval archaeology has not given the due attention to the remains of the XIV century, so far. This includes the architectural remains. The present essay wants to be an assessment of the current state of the art: it takes into account the history of the discipline, considers the potential of this field of studies and suggests new avenues of research for the future.

*Arturo Calzona*

### Peter Pan and the Italian architecture of the XIV century

**Keywords:** XIV century; medieval architecture; tradition; continuity

If in terms of chronological context for sculpture and painting in Italy, it is possible to certainly speak of ‘novelty’, for a century like the XIV, the same thing cannot be said for architecture, at least up to the last part

of it. The contribution therefore seeks to clarify why, in my opinion, with regard to the “domain of space” things went differently and to answer this question: if there had not been the Cistercians, as Henry Thode in 1885 had well seen, even if immediately forgotten, what would become of the architecture of the XIV century in Italy, both religious and civil?

*Valerio Ascani*

### Design and measurement in Gothic architecture in Italy

**Keywords:** Gothic design; symbolism; geometric concept; arithmetic measure

The essay deals with the problem of the profound difference between Gothic design practice in Italy and that widespread to the North of the Alps, studied at the time of the clash between different architectural cultures and operating methods that took place in the building site of Milan Cathedral in the last years of the XIV century, and it traces its origins, searching for the causes. Starting from common study bases, between the geometry of classical tradition and the practice of construction until the late Romanesque era, it was with the beginning of the XIII century that in France, above all, a greater technicality was observed in architectural production, also as regards the design methods, in one with the development of the Gothic architectural system, with a marked tendency towards an extreme and skillful manipulation and composition, even on different levels, of flat geometric figures. In Italy, on the other hand, these compositions end up remaining openly identifiable, and are related to arithmetic quantities in whole measures of the local meters then in force, to facilitate their application and make their understanding clearer, even to the nascent and less expert public of lay patrons which the political situation, especially in central Italy, saw developing during the XIII and XIV centuries. The free architectural concept, on the one hand, therefore opposes the measure as a regulator of the project, on the other, in a contrast of traditions originating from the same cultural stock but destined to qualify with their otherness the architecture on the two sides of the Alps in the late Middle Ages and beyond. A phenomenon whose modality and reasons are here pointed out.

*Dobroslawa Horzela, Marek Walczak*

**The sameness of models. On the stylistic uniformity of architecture, micro-architecture, decorative stonework and stained glass in central Europe in the mid-XIV century**

**Keywords:** architecture; sculpture; stained glass; central Europe; Cracow; XIV century

Cracow, a capital of the Polish Kingdom reborn in 1320, experienced a dramatic growth in the XIV century. Saint Mary's church, a seat of the city's most important parish, is of particular importance among the huge architectural undertakings of the period. Its choir, dating from the mid-XIV century, has a chapel-like form, amply decorated with architectural sculpture on the outside. In the interior, the crucial role was played by eleven stained-glass windows. On the example of this impressive complex, we shall present the problem of the transfer of artistic solutions between Central-European artistic hubs. These solutions circulated among different workshops but were spread by the same, mobile craftsmen. The masons who built Saint Mary's choir, the stonemasons who executed its sculpted decoration and the glaziers who did the stained-glass windows, all had been trained in the same place: at the construction site of the Albertine choir of St Stephen's church in Vienna (c. 1304-1340). The sameness of models across various arts begs the question of what the reasons were for bringing craftsmen from Habsburg Vienna to Cracow. Politics seems to have been the key factor in choosing this uniform stylistic idiom. The cultural patterns from Prague had lost their attractiveness in many regions of Central Europe, when an alliance against the Holy Roman Emperor Charles IV was struck between Archduke of Austria Rudolf IV, king of Hungary Louis and king of Poland Casimir, in 1361-1362. In 1363 Casimir was even elected an arbiter in this dispute, a fact that had left a clear mark in the increase in commercial and artistic contacts between Cracow and Vienna.

*Edoardo Rossetti, Carlo Cairati, Federico Riccobono, Damiano Spinelli, with the coordination of Serena Romano e Marco Rossi*

**Urban strategies in Visconti's Milan (1277-1385). First notes**

**Keywords:** urban studies; Italian signories; Milan; Visconti; princely palaces

Recent research has made it possible to re-evaluate the extension and quality of the Visconti's entire residential system in Milan during the XIV century. The paper intends to preliminarily present these new data by focusing not so much on the examination of each

singular buildings involved, but on the perception and organisation of urban space in Milan during the rise and consolidation of the Visconti rule. It is intended to focus particularly on the most significant interventions of occupation and renovation of the ancient municipal buildings, as well as on the system of relations that the Lords created with the homes of relatives and relatives by building a peculiar urban connective tissue that extended for almost one sixth of the city. The chronological arc opens with the taking of power by Ottone Visconti (1277) and closes with the death of Bernabò (1385). This last event certainly did not mark the end of the Visconti's political experience. Gian Galeazzo Visconti brought to completion the Visconti's parable in the Peninsula. However, for Milan, the apex of the Visconti power and the birth of the dukedom paradoxically marked the collapse of the stately residential system and a complete overturning of priorities within the urban space.

*Chiara Devoti*

**Medieval architecture history at Turin polytechnic school: a legacy and a new phase**

**Keywords:** Medieval Architecture; Polytechnic School; Turin school; research approaches; legacies

Medieval Architecture has a long tradition at Politecnico di Torino, where a recognizable school was founded by engineer (and architect) Paolo Verzone, professor for three decades and mentor for many scholars, often then professors in turn.

Being first of all a technician, who worked practically in his own native city, both as a respected restorer and a good architect – principally for public building – Verzone preached a constant and accurate material knowledge of the plant, based on an accurate survey, if necessary archaeological recomposition and always to the main attention to all possible documentary sources. This approach, closely related, to his other activity as an archaeologist and founder of the Italian Archaeological Mission in Hierapolis of Frigia (Turkey), was inherited by the professor who succeeded him both academically and as the Mission Chief, Daria De Bernardi Ferrero. Both Verzone and De Bernardi assumed relevant roles at Politecnico di Torino, were engaged in the archaeological mission and formed a wide class of scholars, dividing the complexity of what we generally define as “Medieval Architecture” in themes, models and influences.

The essay tries to delineate their magisterium, following in parallel the transformation of the Ministerial teaching protocols, and the formation of a specific – well reputed – “Turin school” in the approach to the history

of Medieval Architecture. Teaching data and dates are taken from Politecnico Archives.

*Silvia Beltramo*

**The architecture of Mendicants in XIV century:  
the polygonal apsis in the construction sites  
of friars Preacher in northern Italy**

**Keywords:** Mendicant Order; friars Preacher; church of San Domenico (Bologna); northern Italy; medieval religious architecture

The construction history of XIV century is strongly dominated by friars Minor and Preachers' architecture. In the complex and heterogeneous panorama that emerged between the end of the XIII century and the beginning of the XIV century, in particular the architecture of churches shows constructive choices of great interest, testifying architectural solutions that can be considered representative of XIV century mendicant architecture. In addition to the insertion of chapels and altars inside and outside the religious buildings, to the endowment (in the few construction sites that reached completion) of monumental façades adorned with rich decorative apparatuses, the contribution focuses specifically on the study of the polygonal apse introduced at the end of the body of the churches, which characterizes the buildings of Preachers in northern Italy. The essay investigates the diffusion of this architectural model in the territories of the north-east and north-west of the peninsula, until 1303 included in the united province of Lombardy.

*Claudio Mazzanti*

**The first Preachers' churches in Abruzzo**

**Keywords:** religious architecture; Abruzzi region; Order of Preachers; Angevin dynasty; building tradition

The first Preachers settlements in the Abruzzi region date back to the second half of the XIII century; the churches, however, were built in the following century. In the city of L'Aquila, the construction of the church began in the year 1309; Charles II of Anjou got sent the project from Provence; the monument therefore denotes a French influence: the architectural features of Burgundy combined with the local building tradition give rise to innovative stylistic elements.

In the XIV century, the Preachers' church of L'Aquila is the prototype for other churches of this religious Order in the Abruzzi, a region borderland between several domains; here, the architecture of Preachers is among the few early artistic expressions attributable to a typology widespread throughout the territory.

The Sulmona church, built in the same period, is clearly inspired by that of L'Aquila; followed by the churches of Teramo (1335), Penne (started in 1350) and Chieti (1355); further significant examples are in Atri, Ortona and Ateessa. All buildings was heavily modified over time, due to seismic events or the transformation in the Baroque era; however, almost always the layout was unchanged, with the presence of original wall portions and, above all, of relevant XIV century elements, such as portals or decorations.

*Nicoletta Usai*

**Gothic architecture in XIV century Sardinia.**

**From the first friars Minor foundations in  
the north of the Island to the diffusion in  
the territory of new construction methods**

**Keywords:** XIV century; Gothic architecture; friars Minor Sardinia; Sassari

During the XIII century Sardinia was affected by the arrival of numerous groups of friars Minor who, starting from 1230, the year in which they are documented in Cagliari, and throughout the century, settled in the most important urban centers and built important foundations. The convent of San Francesco of Oristano is already documented in 1253; San Francesco of Stampace in Cagliari was built over the years around 1275; Santa Maria of Betlem in Sassari is located in the last quarter of the XIII century. Of these buildings today few traces of masonry remain, inserted in later religious buildings or in private homes. By examining what remains, however, it is possible to identify the innovations introduced on the island, both from a constructive and decorative point of view. The present intervention aims to start from the more complex XIII century friars Minor's models in order to examine the links between these and the island churches of the XIV century. Attention will be focused on the penetration of constructive ways and new ornamental patterns, compared to the local context, which in some cases overlap and mix with the previous construction substrate generating compromise solutions, in others they give rise to authentically innovative buildings.

*Filippo Gemelli*

**The architecture of the convent of the friars Minor  
of Pozzuolo Martesana**

**Keywords:** friars Minor; Pozzuolo Martesana; Mendicant architecture; Pietro Peregrasso; single-nave churches

The convent of San Francesco of Pozzuolo Martesana, near Milan, is part of the long list of friars Minor's small settlements located in peripheral locations or inhabited

country centres. Very few of these settlements still retain some medieval building phases. The church of Pozzuolo, whose construction began in 1295, is perfectly preserved, and significant remains of conventual buildings survive, even if in a severe state of neglect. The convent is also particularly interesting for the history of its foundation. San Francesco di Pozzuolo was built thanks to a weighty legacy of cardinal Pietro Peregrino, a prominent member of the Papal Curia at the end of the XIII century. The cardinal was also in connection with the highest hierarchies of the Order of friars Minor. Thanks to this inheritance, the construction was very rapid. The convent was immediately equipped with all the structures necessary for the life of the friars, as in the major convents of large cities.

*Giorgio Milanesi*

#### **The XIV century church of Sant'Agostino in Cremona from fra Ugolino da Parma to Ugolino Cavalcabò**

**Keywords:** Cremona; saint Augustine; Parma; Cavalcabò; Bembo

The church of Saint Augustine in Cremona is well documented and excellently preserved: we exactly know when it started and who wanted the new building. The church is well known for the cappella Cavalcabò, built in 1399 and decorated by frescoes due to Bembo atelier. Architectural analysis proves the entire medieval building is still standing below Renaissance interventions. So far scholars focus their studies above all on decorative motifs and on frescoes but very few attentions have been dedicated to the possible architectonic models. The aim of this study is to understand the beginning of the building into its specific historical context and into the relationships play between different cities (Cremona-Parma first of all) and between internal forces as friars, the Church and city nobility. Whole historical frame and specific architectonic topics would suggest that the San Francis church in Parma could be a possible model for Sant'Agostino in Cremona.

*Marcin Szymba*

#### **The church of Saint Catherine and the Augustinian friary in Cracow: functions, patrons and executants**

**Keywords:** Cracow; Casimir the Great; Augustinian friars; Mendicant architecture; Peter Parler

The complex of the Augustinian friary and Saint Catherine's church in Cracow was founded by King Casimir the Great, probably in 1342. A milieu of Augustinians from Bohemia, from where the first Cracow convent stemmed, exerted decisive influence on the architectural type of the

oldest part of the friary and chancel of the church, consecrated in 1378. The royal patron was commemorated by the letters of his forename carved on the bosses of a stately vestibule. The church and the friary were built in stages, by ever more technically proficient building workshops. Particularly worthy of note are cloister walks whose vaulting, dating from the 1370s, is an example of a very early reception of the then novel vault built by Peter Parler in the ground floor of Prague's Old Town Bridge Tower. The south aisle of the church along with its porch, and nave piers (after 1387-beginning of the XV century) form the most interesting part of the entire complex. They were executed in a very expensive technique, especially in the local economic context and the fact that they were part of a mendicant friary, with walls having been clad with ashlar and elevations articulated with decorative panels. The parts of the church discussed in the present paper exhibit unparalleled workmanship and a number of highly original architectural devices. An anonymous master who accomplished this work, trained in the orbit of Peter Parler, was additionally familiar with Silesian, and possibly also with Lower Austrian architecture.

*Roberta Cerone*

#### **The transformation and the decoration of the monastic space: the Sacro Speco of Subiaco in the context of the Benedictine reform of the XIV century**

**Keywords:** Subiaco; monasteries; Benedictine reform; refectory; umbrian painting

The contribution aims to address a topic hitherto under-regarded by specialist critics: the XIV century interventions in the Sacro Speco of Subiaco, famous for being the scene of the hermitage and the first cenobitic experiences of Benedict of Nursia.

Precisely the caves inhabited by the saint, a destination for pilgrimages since the Middle Ages, were incorporated into a sanctuary at whose side a monastery was founded under the control of the nearby monastery of Santa Scolastica. At the end of the XIII century, the monastery and sanctuary had assumed their final conformation, nevertheless in the following century the desire to expand the cloister determined the need to intervene also in the adjacent spaces intended for the devotees. It was an ambitious project, born in the context of the reform that saw in Speco the inspiring place of the regained regular discipline. Not surprisingly, it is precisely one of the main figures of reforming abbots, Bartholomew II, who owes the initiative to change the monastic spaces.

At the same time, the expansion of the upper church was also initiated, related to the renewed dormitory and

to the new monumental arrangement of the spaces for the devotees. The project also included a fresco decoration, useful to mask construction changes, sometimes not perfectly successful or interrupted. But the frescoes, as is evident in the refectory decorations, were also necessary to update the new spaces in dialogue with the most modern decorative trends, already expressed by the “rival” mendicant orders.

*Arianna Carannante*

**Religious architecture under the patronage of Charles II of Anjou: reflections on the definition of a construction model**

**Keywords:** history of architecture: Southern Italy; angevin patronage; religious architecture; architectural models

With the rise of Naples as the capital of the kingdom from 1294 onwards, a new architectural model is emerging which seems to affect some ecclesiastical buildings. This is the result of the French imported language and spatial conception, as well as of the autochthonous construction techniques. It would seem to find its origins in the layout of the church of San Domenico Maggiore (1289-1325) – borrowed in turn from central Italy – and its refinement in the cathedral of Santa Maria Assunta in Naples (1294-1314) and then reached its peak in the cathedral of Santa Maria Assunta in Lucera (1302-1317). In this last building, in fact, it is possible to see the crystallization of some decorative and constructive solutions used in the previous examples. This construction model was then replicated from the first decade of the XIV century in the church of San Pietro a Majella in Naples and in the church of San Domenico in L'Aquila (1309 construction began).

The contribution aims to investigate the elements of continuity between different building and provide an overview of some elements, related to the spatial conformation and detail solutions (not systematically investigated by critics), with the aim of analyzing the birth and development of the construction model under examination.

*Emanuele Gallotta*

**Early XIV century ecclesiastical architecture on the border of the Angevin Regnum. The configuration of the naves between pauperism and the search for a new aesthetic**

**Keywords:** southern Lazio; XIV century; sacred architecture; church naves; pauperism

Despite the political and economic crisis and the transfer of the Papal Court from Rome to Avignon

(1309-1377), my research has identified an intense building activity in southern Lazio from the first decades of the XIV century. This is mainly related to the reconfiguration of internal ecclesiastical spaces and has highly recognizable characters. Large bays and sober architectural elements (pillars, arches, wooden roofs) bring together the naves of many buildings, such as the churches of San Nicola in Ceccano, San Silvestro in Alatri and San Nicola in Castro dei Volsci.

This type of nave derives from the previous pauperistic aesthetics, that influenced at the end of the XIII century the project of some churches such as Santa Maria Maggiore in Ferentino, San Pietro in Fondi and Santa Maria Assunta in Amaseno. It also allows comparisons to be made with Gothic Angevin architecture of Naples at the age of Charles II.

*Ana Marinković, Matko Matija Marušić*

**Archaism in the religious architecture of the XIV century in Dubrovnik between municipal clients and building practices**

**Keywords:** civic piety; communal commission; architectural anachronism; Dubrovnik; late Romanesque

Analysing the context of the 1348 commission for the Dubrovnik civic patron's church, the paper argues that the choice of the architectural model for this major communal project depended on its symbolic exigencies articulated through the commissioner's directions, rather than on the ingenuity of its protomasters, whose contribution was limited to certain practical aspects of construction. The relation between the commissioner, the masters and the architectural model in the case of the church of San Biagio in Dubrovnik was defined by the request for formal emulation of the cathedral church based on the intention for the hierarchical equalization. The comparative study of the two Ragusan Romanesque churches, constructed with a two-centuries distance, demonstrates that the essence of the architectural emulation was contained in the choice of the archaic language with a strong symbolic quality.

*Laurent Barrenechea, Joan Domenge*

**La cathédrale de Narbonne: un modèle pour les chevets des cathédrales de Gérone et Barcelone?**

**Keywords:** carchitecture gothique; chevet; Narbonne; Barcelone; Gérone

Le siège métropolitain, puis primatial, de Narbonne est l'héritier d'une riche histoire antique. Après

la conquête musulmane de la péninsule ibérique, son autorité s'est exercée sur la Marche d'Espagne, jusqu'à la restauration de l'archidiocèse de Tarragone (1091). La construction de la cathédrale gothique de Narbonne, à partir de 1268, se caractérise par la volonté affirmée d'«imiter ecclesies nobiles regni Francie». En effet, sa structure se démarque de l'architecture alors développée dans le Midi et révèle une claire influence des modèles septentrionaux, adaptés selon un 'filtre' méridional. L'ambition d'édifier une cathédrale si démesurée est toutefois sanctionnée par l'arrêt précoce du projet, au milieu du XIV<sup>e</sup> siècle. Le chantier s'est finalement limité à la construction d'un chœur et à l'ébauche d'un transept, aux proportions grandioses.

Depuis que Joseph Puig i Cadafalch a soulevé en 1927 'le problème' de l'adaptation de la cathédrale septentrionale en Catalogne, les chevets des cathédrales de Gérone et Barcelone ont été analysés comme des déclinaisons du modèle narbonnais. Leurs caractéristiques appellent selon nous une relecture fine, qui permettrait de définir les traits dérivant effectivement de Narbonne, tout en soulignant les adaptations originales qui s'en démarquent. Si la disparition des archives nous interdit de connaître le nom des maîtres d'œuvre chargés de concevoir les cathédrales de Barcelone (1298) et de Gérone (1312), la présence de Jacques de Faveran (architecte de la cathédrale de Narbonne) est attestée sur le chantier géronais entre 1321-1323.

Notre contribution vise à revisiter les liens de filiation entre Narbonne, Gérone et Barcelone au moyen d'une analyse architecturale croisée des trois monuments; elle s'impose pour asseoir l'objectivité des ressemblances, mais aussi pour en souligner les différences et les interférences avec d'autres modèles, ou le poids des traditions constructives locales. Il s'agira de vérifier les propositions conceptuelles de Joseph Puig i Cadafalch et de Pierre Lavedan, grâce à la comparaison précise des composantes architecturales. Les évolutions du projet narbonnais – dont la connaissance s'est accrue depuis les années 1990 – seront mises en perspective du développement des chantiers catalans.

*Nicolas Reveyron*

**L'architecture religieuse du XIV<sup>e</sup> siècle dans les diocèses de Lyon et de Vienne: entre tradition vernaculaire et influences extérieures**

**Keywords:** Lyon; Vienne; cathédrale; Mendians; Antonins

La rareté des édifices religieux du XIV<sup>e</sup> siècle dans les diocèses de Lyon et de Vienne reflète une

situation plus générale en Europe où il faut voir une conséquence des troubles politiques, des épidémies et des accidents météorologiques qui ont marqué le siècle. Dans les deux diocèses rhodaniens, toutefois, se rencontrent les grandes tendances qui y ont défini l'architecture du XIV<sup>e</sup> siècle dans ses aspects esthétique et technique : d'une part la pérennisation de traditions vernaculaires forgées tôt au XIII<sup>e</sup> siècle, d'autre part la mise en œuvre de formules originales, sur les plans formel, constructif et d'organisation de l'espace ecclésial. La révision récente de la chronologie des cathédrales de Lyon et de Vienne, de l'abbatiale de Saint-Antoine-en-Viennois et de Saint-Bonaventure de Lyon ont éclairé d'une lumière nouvelle les problématiques. Parallèlement, le contexte politique complexe (le diocèse de Lyon est à cheval sur le Royaume de France et l'Empire, le diocèse de Vienne est dans l'Empire), qui a favorisé l'expansion de l'architecture gothique au XIII<sup>e</sup> siècle, joue encore un rôle important au XIV<sup>e</sup> siècle, même si les principaux acteurs ont changé de stature: le roi de France étend son pouvoir dans la région. Toutefois, deux sources d'influence nouvelles interviennent dans la création architecturale: d'une part, les mendiants, qui connaissent des fortunes diverses dans les deux diocèses, d'autre part, la papauté d'Avignon, à travers les grands d'Avignon et de La Chaise-Dieu.

*Angelo Passuello*

**A significant unfinished Gothic building site between the end of the XIV and the beginning of the XV century: San Giacomo al Grigliano in Vago di Lavagno (VR)**

**Keywords:** unfinished architectures; Gothic; S. Giacomo in Monte Grigliano near Vago di Lavagno (VR); Sanctuaries; Nicolò da Ferrara

From the end of the XIII century the Mendicants brought the Gothic architectural style to the city of Verona: the friars Minor rebuilt the church of San Fermo Maggiore from 1261 and the Preachers built the basilica of Sant'Anastasia from 1290. Between the XIII and XIV centuries, many other churches were built in the Gothic style, such as San Giorgetto, Sant'Eufemia and Santa Maria della Scala.

This article deals with the architectural history of the unfinished church of San Giacomo in Monte Grigliano; this church was founded in the last years of the XIV century near Vago di Lavagno, in the east of Verona, on the place where the presumed remains of the apostle Giacomo were discovered. In 1396 this



project was given to the architect Nicolò da Ferrara, who had already worked in the city of Verona in the basilica of Sant'Eufemia and above all had rebuilt the main apse of San Zeno with his father Giovanni. Nicolò's project envisaged an imposing basilica with five naves and five apses: the presbytery of this church was completed by the year 1407. A few years later, however, Pope Gregory XII said that the relics of San Giacomo al Grigliano were not authentic; at that moment popular devotion stopped and no more cash donations were made. The construction site of the church was interrupted: currently, only the large apses and the presbytery remain. The new drone images give an idea of how imposing the unfinished sanctuary of San Giacomo must have been: this church must have been even larger than the majestic Gothic basilica of Sant'Anastasia.

*Maria Cristina Rossi*

#### **The XIV century architecture in Abruzzo.**

##### **Centre and suburbs in the first Angevin age: the Ortona cathedral**

**Keywords:** architecture; sculpture; Abruzzo; Angevin dynasty; XIII century

The cathedral of Ortona, in the province of Chieti, is an example of a monument of the XIV century architecture in Abruzzo. It was built at the beginning of the XIII century and was then renewed in the middle of the following century, when the relics of saint Thomas Apostle arrived.

In 1317 the sculptor Nicola Mancino decorated the church side portal. The artist is one of the most important sculptors of XIV century in Abruzzo, who also worked in Chieti to decorate the portal of the church of Santa Maria della Civitella in 1321.

During the XIV century, the cathedral did not have any special changes in architecture: it was only decided to open a second portal, that of Nicola Mancino, on the side of the church to open a passage on the main square of the city. The sculptor's art is different from the one which was sponsored by the Angevin kings of Naples; in Abruzzo, the patronage of Charles II of Anjou is connected, at the beginning of the XIII century, to the construction of the church of San Domenico. But this is an isolated case. That of Nicola Mancino and other local sculptors is a more provincial art, which has received influences from the Swabian art of Apulia and will be a reference point for the architecture of Abruzzo, Molise and Apulia, throughout the century.

*Giulia Pollini*

#### **Santa Caterina d'Alessandria at Galatina: worship, pilgrimage and economy in the Salento of del Balzo Orsini**

**Keywords:** principato of Taranto; del Balzo Orsini house; pilgrimage; Saint Caterina d'Alessandria monastery at Mount Sinai; relics

The friars Minor's church of Saint Caterina d'Alessandria at Galatina (LE), founded as a convent and hospital around 1380s by Raimondo del Balzo Orsini († 1406), future prince of Taranto, is a real hapax in the medieval Mezzogiorno. A heated debate has sparked in regards to its construction process and its architectural models, due to the three-nave basilica plan – the largest being cross-covered, the others barrel vaulted – which are interspersed with two low corridors; a second apse along the outer wall of the right nave and a tricuspidate façade. The church has too often and uncritically been described as a copy of the katholikon of Saint Caterina monastery at Mount Sinai, wherefrom it is said that Raimondo stole the Egyptian saint's finger.

Contrary to the described assumption, this paper aims to demonstrate that this architecture must be put into a more local dimension and that the dedication to one of the most venerated female saint in Middle Ages (as well as the supposed tie to the Sinaitic model) could be a strategic choice of its patron aimed to summon pilgrims in the Southern part of his fiefdom. Indeed, because of the church, located in an equidistant point from the port cities of Salento, featuring a collection of relics worthy of the most noble families of the time, the del Balzo Orsini house managed to transform Galatina from a small uninhabited village into an economic centre for the principato of Taranto.

*Nicolas Asseray*

#### **The ecclesial space around 1300: Guillaume de Mâcon and the side chapels of the cathedral of Amiens**

**Keywords:** chapelles; Amiens; commande épiscopale; cathédrale; fondations privées

Nommé en 1278 sur le siège épiscopal d'Amiens, Guillaume de Mâcon entreprit, à partir de 1290 environ, un ambitieux projet de transformation de la cathédrale par l'ajout de chapelles latérales entre les contreforts de la nef. Leur construction, poursuivie après la mort du prélat en 1308 pour finalement s'achever vers 1380, s'inscrit dans un mouvement de dimension européenne d'agrandissement des édifices religieux préexistants par l'addition d'espaces destinés à la dévotion individuelle. Si ce phénomène a souvent

été bien identifié, il reste cependant peu étudié, notamment pour les XIII<sup>e</sup> et XIV<sup>e</sup> siècles, tandis que les chapelles latérales sont encore rarement considérées comme des programmes à part entière dans les études monographiques sur les cathédrales. À cet égard, les chapelles de la nef de la cathédrale d'Amiens, assez bien documentées et encore pourvues d'une grande partie de leur programme sculpté, offrent un exemple particulièrement précieux pour comprendre comment et avec quelles formes de manifestations un fastueux commanditaire des années 1300 a investi l'espace ecclésial pour y célébrer sa mémoire, en s'appropriant des chapelles ou en contrôlant les fondations privées dans les espaces qu'il faisait bâtir.

*Simone Caldano*

### **The cathedral of Asti in the XIV century: first results of an ongoing revision**

**Keywords:** architecture; Gothic; XIV century; Piedmont; Asti

In 1309 the choir of the cathedral of Asti was rebuilt. In 1323 the church collapsed. The situation required a reconstruction, begun by bishop Guido Valperga (died 1327) and continued by Arnaud de Rosette, his successor (died 1348). The structure of the church combines the Lombard tradition with the French influence. The cathedral is divided into three naves by four-lobed pillars and has a not protruding transept, to which two large polygonal chapels are connected. The height of the central nave is not very significant compared to that of the side aisles: it's an example of a church "a sala a gradoni", typical of Lombard architecture. The French tradition is evident in the use of *bagues*, which surround the pillars, in the type of the 'shelves' underlying the ribs (now lost) of the vaults and in the portals of the facade, crowned with *gâbles*.

*Marie-Ange Causarano*

### **The large building sites of the first half of the XIV century on the Duomo hill in Siena. The cathedral and hospital of Santa Maria della Scala**

**Keywords:** Siena Cathedral; Santa Maria della Scala; Duomo hill; urban setting; building material

In the first decades of the XIV century, the religious and welfare institutions mostly characterize the so called "Duomo hill" in Siena, qualifying it as an *unicum* in the urban landscape, standing as an actual 'religious pole'. In this historical period, the episcopal complex and the Santa Maria della Scala hospital stand out in

both the sides of the hill, competing for the control of the spaces and owning most of the buildings and the construction lots.

A series of ambitious building programs correspond to such a background, with an interrupted number of construction yards that, in few years, fully re-shaped the hill. Its topographic transformations, in fact, proceeds hand in hand with the general redefinition and progressive demolition of the pre-existent urban setting, in order to make room to the new impressive structures.

These activities, especially as far as it regards the extension of the choir and the transept of the cathedral, resulted in massive works of ground preparation, as well as in the production, processing and assembly of the building material.

*Piotr Pajor*

### **From Rome to Cracow: the architectural setting of the relics of saint Stanislaus in the XIV century**

**Keywords:** Gothic architecture; cult of saints; relics; Poland; XIV century

The paper examines the position of the shrine of saint Stanislaus in Cracow cathedral (1320-1364). The altar containing the martyr's body is situated in the middle of the crossing bay, connecting the nave and the transept. This position for exposition of the saint's relics is unique in late medieval architecture. To date, scholars are in general agreement that this location of the relics was affected by where the relics were exposed in the Romanesque predecessor of the contemporary cathedral. In such a case, the altar of saint Stanislaus remained in the position it occupied from the mid-XIII century. New analysis of the primary sources suggests that there is no evidence of translation of the relics to this position before the construction of the Gothic cathedral. Thus, the whole layout of the cult seems to be a result of the XIV century building campaign. Moreover, evidence suggests that it was not the initial intention and that the final organization of the sacred topography was decided during the works and affected the general plan of the church. A possible source of inspiration for the Cracow arrangement is Early Christian architecture, with its great churches containing the Apostles' graves. Such organization was not used in later buildings, but the Roman prototypes still existed. Another important analogy, however, is the complex setting of the relics of saint Thomas Beckett in Canterbury, to whom saint Stanislaus is similar, as a bishop assassinated during a conflict with the king.

*Luigi Carlo Schiavi*

### **A minor history in the XIV century of Milan**

**Keywords:** Lombard Gothic; Milan; San Simpliciano; design; architectural transformations.

Starting from the studies of Angiola Maria Romanini on the Lombard Gothic, the Milanese basilica of San Simpliciano has long been considered the late-Romanesque prototype (second half of the XII century) of the hall church in Northern Italy. After the study of recent years, including the analysis of the long restoration of the second half of the XX century, we can reconsider these conclusions fundamentally. The research led to a new chronology in the XIV century for the transformation of the interior of the ancient basilica, with the reduction of the piers and the insertion of cross vaults.

*Paola Vitolo, Giulia Arcidiacono, Tancredi Bella*

### **XIV century architecture in Catania. Fragments for a context**

**Keywords:** Catania; civic buildings; religious buildings; construction techniques; fragments

The study of XIV century architecture in Catania is a complex challenge for the researcher, who has to deal with an extremely fragmented heritage, with a profoundly modified urban structure, and with few written sources. The dramatic earthquake of 1693 represents a decisive break in the city's history. Catania was completely rebuilt in the XIX century. The few surviving traces of the past have been partially saved, sometimes re-functionalized or incorporated into new structures. Only combining these scattered traces is possible to try and reconstruct a context, in dialogue with written and figurative sources. The XIV century portions of the Cathedral, the remains of the Abbey of Nuovaluce and of lay and religious private buildings, the microarchitectures incorporated into new buildings (like the Arch in the Via Cestai) will be discussed in a three-parts essay which aims to combine together the efforts of three researchers who, with different but complementary methodological approaches, are engaged in the ideal reconstruction of the Medieval Catania.

*Enrico Lusso*

### **Straddling the Alps. Principles and strategies of clients on the two Alpine slopes**

**Keywords:** Alps; court; government buildings; castles; princely commission

The essay moves from two assumptions. First, the XIV century is the time when the basis for the devel-

opment of territorial principalities were laid; secondly, the Alpine space, more than a border, was a space of contact and synthesis of cultural instances coming from the transalpine world and the Po valley. Starting from these premises, the attention focuses on the main commission trajectories of the principles in geopolitically homogeneous territorial bodies developed over the Alps (Dauphiné, County of Provence, Duchy of Savoy, Marquisate of Saluzzo). Some of these topics are well-known; others, instead, are not sufficiently investigated in view of the role assumed in the program of creating the dynastic image of the principalities. The goal is to take the first steps towards the reconstruction of an overview that is certainly multifaceted and characterized by wide cultural autonomies, but also deeply innervated by relationships and contacts. This will allow to recognize and describe convergent strategies and, where possible, shared architectural models.

*Stefano Giuseppe Pirero*

### **Images of power and ghibelline propaganda in Savona and Genoa in the first half of the XIV century**

**Keywords:** Savona; Genova; Doria; Visconti; Ghibellines

This paper re-discusses the true historical meanings of two marble capitals settled in the old town of Savona which were attributed for a long time to the age of emperor Frederick II (ca. 1241) and, recently, dated around 1340: one, rather worn, set up in the public gardens of piazza del Popolo since the early nineties of the XX century, while the other one, still well preserved, has partially surfaced on the façade of palazzo degli Anziani between 1989 and 1991.

Two lombard works of art showing some symbolic decorations carved in low and high relief (crawling snakes, spread-winged eagles and lion heads) which connect them close to the central marble capital of the Lamba Doria's palace open gallery in Genoa and not only. Thanks to their intrinsic heraldic nature, those reliefs also allude to the blood and political ties supported by the Doria and Visconti families during the civil war (1317-1331) fought by the Genoese Guelphs, enclosed inside the city walls of Genoa, and the Genoese Ghibellines, exiled in Savona.

It was an important historical period. On one side, Savona, under the influence of these Ghibellines families, started the construction of the main government headquarters to which the marble capitals belonged and, on the other, the Dorias, just back in Genoa at the end of the civil war (1332), started the reconstruction of

the Lamba's palace façade reusing the same decorative formulas of political propaganda and self-celebration developed during the Savonese exile.

*Lucina Napoleone*

**The conservation of medieval civil architecture in Genoa between the XIX and XX centuries: use of textual and material sources**

**Keywords:** Genoa; medieval city; history; restoration; palimpsest

In the XIV century in Genoa the building model of the previous century consolidated while experiencing a strong development that led it to expand outside the defensive walls of the XII century. In the following centuries the city will fill the new areas and at the same time will grow on itself becoming a city of Renaissance palaces, with painted facades and complex spatial articulations including stairways, courtyards and large gardens that will become the distinctive feature of the city.

The artistic guides of Federigo Alizeri and Giuseppe Banchemo published in the 1840s and 1870s will focus precisely on these buildings of the rich Genoese mercantile nobility while they will deal very little with the medieval city. In fact, very little was visible of it: massive stone walls, pillars, columns, capitals, arches, remains of mullioned windows.

Between the XIX and XX centuries everything changes. The studies and interventions of Alfredo D'Andrade and the Municipal Office of Fine Arts gradually reveal the medieval city. It is a century-long journey during which the Genoese medieval house is defined in its main elements and which at the same time detonates the contradictions and the complexity of the relationship between historical analysis and philological restoration.

*Marco Frati*

**The architectural commission of the Peruzzi family in Florence (1283-1343)**

**Keywords:** XIV century; Florence; architecture; urban landscape; Peruzzi

The research is inscribed in a very current historiographical trend: that of the history of the landscape, very fruitful on a territorial scale but still not practiced in the urban environment. We have chosen to work according to critical themes and junctions, overcoming a systematic and all-encompassing description of a well-known and complex place: medieval Florence.

Here it is proposed to approach the phenomenon of private civil construction through its most characteristic types: the palace, the loggia and the villa. In particular, we will deal with the Peruzzi family, particularly significant for the role assumed in Florentine society and for the breadth and quality of the casuistry, in comparison with the rest of the family production, with the clients of other great lineages and with the broader cultural horizon of public architecture.

*Virginia Grossi*

**The palace of the podestà of Pisa: a snapshot of public power at the beginning of the XIV century**

**Keywords:** communal city; palace; civic architecture; Pisa; buildings archaeology

This article presents the results of the study of the 'palazzo del podestà' in Pisa, which is an example of communal civic architecture dating from the very beginning of the XIV century. Vastly overlooked by scholarly research, its extraordinary architectural qualities came back to light during its restoration in 1990-1991. Aiming at a cultural history of architecture, the urban policies and architectural models issued from various Italian city-states (mainly in Tuscany) during the late Middle Ages were initially examined. Special consideration was given to the historical context of Pisa (public life, government shifts and key political figures), as well as to its repercussions on urban development and architectural patronage. In order to do so, written and material sources are engaged in constant dialogue: while the former shed light over the aesthetic and symbolical perception of the palace from the late Middle Ages to the present day, the material data – which are here recorded, described, and interpreted – can implement our knowledge of construction phases, architectural know-how, chronology and patronage of the original project. In fact, the palace's coherent and sophisticated architectural design constitutes an exception within the civic architecture of medieval Pisa, and calls broader issues of XIV century architecture into question.

*Federico Zoni*

**Civil architecture of the XIV century in the Emilian Apennines: the 'casaforte del Pignone' in Vitriola**

**Keywords:** Civil architecture; Emilian Apennines; XIV century; casaforti; Pignone

The building known as 'casaforte del Pignone', near Vitriola in the municipality of Montefiorino (Modena)

is a medieval building from the early XIV century. It is a residence whose architectural solidity and compactness suggested a semi-fortified use, responding to those 'caseforti' known from the written sources with a mixed residential and military use. Probably it is a real house, with a vertical articulation, referred to a urban residential typology. The study of this building, conducted according to archaeological methods, allows to understand its construction features and architectural peculiarities, isolating the original parts of the house from subsequent renovations. It is thus possible to understand the building cycle and the craftsmen involved in its construction, through which we can reconstruct the cultural context in which operated the client of this house. The understanding of this socio-cultural context, thanks to the study of the material culture of the artefact, allows to contextualize its construction and its characteristics in the historical background of the early XIV century, to show the close correlations between rural and mountain territory and the main city center, manifested by the diffusion of similar architectural models, of the same ways of building, and by the involvement of the same workers.

*Andrea Longhi*

#### **The management of the prince's construction sites: a tool for territorial construction and social cohesion**

**Keywords:** building site; territorial policies; building financing; construction history

The analysis of accounting records makes it possible to investigate various aspects of the construction of buildings, such as the relations between clients and workers, the sources of financing and the administration of funds, the relations between political decisions and building site choices. This contribution intends to highlight how administrative sources relating to public construction sites (in particular, castles and infrastructures of regional princedoms) also allow a political interpretation of some processes of transformation of the territory on a vast scale, referring to institutional, legal, economic and social history. In addition, the sources make it possible to discuss the impact of building sites on the life of local communities and on the collective perception of the territory. The construction site – read through the accounting sources produced by the prince's officers – will thus be interpreted as a place where relations are thickened, capable of building and consolidating bonds of territorial belonging and social cohesion. Architectural action and the mobilisation of the territory can be read as dynamic expressions of the

commissioning institutions, but at the same time also as instruments of construction and self-representation of the institutions themselves.

*Mauro Cortelazzo*

#### **The castles of the XIV century in Valle d'Aosta.**

##### **New models and sophisticated housing solutions**

**Keywords:** planning; habitability; structural reform; practicality of corridors and passageways; latrines

After the important period of round tower construction in Valle d'Aosta towards the end of the XIII century, we see a restyling of castle architecture and appearance of new examples. Due to dynastic ramification and joint ownership of one building complex, it is necessary to build dwellings with an increasing number of buildings enclosed within the curtain wall. When work is carried out on existing fortifications, we see a clustering together of residential buildings, while those constructed entirely from scratch lead to a different concept of the castle consisting of only one building. This single block castle contains within its structure all residential necessities. These sizeable buildings demand careful planning by magister experts who take into greater account the layout of corridors and passageways, the positioning and practicality of fireplaces, connections between the various floors, in addition to the location of the latrines in accordance with the growing awareness of hygiene. It appears that the many work sites set up within a relatively limited area are linked by a common denominator: in all probability work was carried out by the same workforces. This fundamental change reflects the desire to build or adapt castle architecture to a different style of building where new living criteria come to the fore, resulting in genuine residential abodes.

*Anna Boato*

#### **Defensive walls of the XIV century in the Republic of Genoa**

**Keywords:** Republic of Genova; Liguria; town walls; half towers; stonemasonry techniques

Recent investigations on the remains of the fortified system of Monterosso, in the Cinque Terre, have made it possible to date one of the half tower of the defensive enclosure to the XIV century. A second tower, that was originally a half tower with a U-shape, could be traced back to the same time, given its constructive similarities.

In this period new defensive walls were erected in other settlements of the ancient Republic of Genova.

The walls of Levanto, built in the second half of the XIII century, perhaps were reinforced or partially constructed at the beginning of the following century. In La Spezia, the castle of San Giorgio and the walls surrounding the village were built on the occasion of the establishment of the Podestaria (1371).

In Genoa itself, the two suburbs outside the walls known as walls of Barbarossa (1158) were surrounded by walls in the XIV century. Nothing of them is preserved, but we have interesting information thanks to the archival documents, that illustrate the construction features of the western part, equipped with towers, battlements and crossbows.

The contribution addresses for the first time this poorly studied chapter in the history of Genoese fortifications, trying to compare the stonemasonry techniques and the building typologies that distinguish them.

*Marco Cadinu*

#### **New XIV century towers on gates, bridges, ports.**

##### **The monumental dimension of the towers of Cagliari in a framework of international references**

**Keywords:** Elephant tower; San Pancrazio; gate tower; Capula; ashlar; Pisa

In the early XIV century, some city gate towers took on the clear role of symbols of military force and civic power. They concentrate art and architecture, with particular attention to the values of the project and international references.

Among the best known cases, we distinguish those that flaunt a gigantism and an aesthetic emphasis, the meanings of which must be sought far beyond simple functional and military contingencies. Often out of scale with respect to the size of the entire defensive apparatus, large towers are used particularly in peacetime as customs offices or representative functions. They project their forms onto spaces of great media significance - such as ports or territorial access roads - and become a symbol of the entire city. The refinement of the prismatic choices and the impressive crowns draws on repertoires influenced by the circulation of architects and workers.

The reconstruction study of the two great gate towers of Cagliari, named after San Pancrazio (1305) and the Elephant (1307), facilitated by some contemporary documents, highlights their execution as highly updated war machines and their role as monumental markers for the maritime and urban landscape. We open useful comparisons with towers of other cities in contact with Pisa and Cagliari, such as Florence, Brescia, Oristano,

Bosa, Naples, Avignon or Valencia, which allow us to evaluate techniques, stylistic and aesthetic models.

*Antonella Furno*

#### **The late medieval building site in southern Italy: notes on executive aspects through some case studies**

**Keywords:** southern Italy; Angevins; masonry techniques; stratigraphic analysis; late Medieval architecture

In the south of Italy a complete reorganization of the territorial system was planned due to the domain transition from Frederick II to the Angevin family. Indeed, this change implied the assignment of each feudal lands to all the provençal nobles who were committed to the Crown.

After the renovation of some Apulian and Lucanian fortresses and the beginning of the war of Sicilian Vespers, the expansionist project of Angevins was moved to the Calabria region, the coast of Tirreno sea, the *Principato Citra* region and the Cilento area. Also the so-called medieval *Terra Laboris* region was involved in this project, indeed Prata Sannita castle was the object of massive restorative operations while Alvignano castle was partially restored only for the defensive systems. The fortifications during the Angevin period started to change into fortresses with new architectural features completely different from the Norman original ones. Pietravairano castle, committed by the Angevins, which shows its cylindrical splayed-base fortresses, is an example of the change of the original architecture typology. Thanks to the method of stratigraphic analysis applied to the architectural remains of these case studies, it has been possible to define different masonry techniques and building materials used during the first half of XIV century.

*Silvia Muzzin*

#### **Castles chapels at the time of Visconti: first proposals for analysis**

**Keywords:** Visconti; castles; chapels; Milan, Pavia (Angera, Cassano d'Adda, Pandino)

I have considered five cases of noble chapels belonging to Visconti castles, those of Pavia, Milan, Angera, Cassano d'Adda and Pandino, built during the arch of the Visconti lordship in the plains, mountains and along a river, in a single phase or in later moments, in order to verify similarities or differences in location, shape, size and decoration. I also distinguished between the chapel for public use and the chapel for private use of

the lord. The analysis of these cases leads to confirm that the chapels for public use are located so that they can be easily accessible, therefore they are located on the ground floor, while the private ones, whose witnesses are mainly documentary, are located at the upper floors, next to the lord's apartments.

The shape and dimensions appear modular and are based on an approximately square span, which oscillates between 8 and 9.5 m on each side and which can be duplicated, covered by a cross vault or roof, with openings of different shapes, single-lancet windows or double-lancet windows and sometimes worked portals.

The decoration shows no recurrence, except for the fact that the public chapels have a complex and high-level ornamentation, while the private ones do not. Some differences are also due to the construction of the castle in later stages and to the addition of buildings.

*Francesco Novelli*

**Traces of the XIV century in Piedmontese castles: restorations, transformations, enhancement processes and new uses**

**Keywords:** castle; conservation; sustainability; new functions; enhancement

The fortified structures constitute a testimony of material culture and the expression of constructive magisteriums, defense techniques and the art of war, whose knowledge is unavoidable for conservative purposes. The preconditions for the conservation of these assets necessarily pass through the recognition of other components that renew their close relationship with the territory in the dual value of landscape and recovery of the intangible worths that determined their construction, use and in many cases oblivion and demolition.

The contribution presented concerns some castles analyzed in the territorial area of Piedmont (Italy), publicly owned, whose original layout is documented in the XIV century or in any case the XIV century constitutes a significant phase.

Therefore, a question arises in order to frame the context of this reflection: have the conservation and enhancement policies implemented in the last 20 years by the public administration owning fortified architecture contributed to the conservation of the identity of this heritage? What are the fundamental steps and levels on which this control action has developed? Have these different reading and work plans affected the preservation of the historical schedule without causing significant losses in the most significant testimony that is represented by the good itself?

*Jores Rossetti*

**Formal types and ideal models. The forgotten case of the residence of John XXII in Sorgues and the papal contribution to the XIV century rebirth of the castle with regular wings**

**Keywords:** Sorgues; Visconti; square castle; papal palace; Avignon

According to Italian historiography, Visconti castles and Albornozian fortresses are the great examples of XIV century castral architecture with corner square-towered wings. Visconti castles essentially represent the only ichnographic evolution of the Northern Italian 'broletto' (cloiser-like walled field), whereas the Albornozian fortresses are a reinterpretation of the regularly-planned Federician *castrum*.

The studies carried out on the typology in question open new possibilities of research in continental Europe, after three castles which were previously considered to be late XIII century prototypes of the Lombard quadrilateral model (Abbiategrosso, Cassano d'Adda and Vercelli) were post-dated to the second quarter of the XIV century.

The subalpine Savoy territories (Carignano, 1265-1268; Turin and Fossano, between the 1310s and the 1320s) already showed the diffusion from the west of the so-called *carré savoïard*. However, it is the lost residence of John XXII in Sorgues (in the *Comtat Venaissin*) which assumes an unprecedented importance in the genealogy of the square castle with multifunctional character to respond to symbolic, housing and functional requirements of a curial palace. In fact, its construction began in 1318, well before this style was then used by the palais *Avignonese*.

*Fabio Gabbrielli, Marco Giamello*

**Colors and finishes of surfaces in medieval Siennese architecture**

**Keywords:** Siena; brick façades; stone façades; calcium oxalate films; ancient treatments

In the last twenty years, the restoration of the facades of some buildings in the historic center of Siena promoted a close cooperation between architectural historians and geologists-petrographers. This multi-disciplinary investigation led to the identification of a large number of testimonies concerning the treatments of stone and brick surfaces, both in relation to the wall facing and to the architectural and decorative elements.

Nowadays, the results of these studies allow a first assessment of the colors and finishing techniques ad-

opted in the late medieval city, with particular reference to the architecture of high and medium commission, both public and private.

The present work aims to briefly illustrate the results emerged from the study of some selected contexts related to the late XIII and XIV centuries and then to focus on a more extended chronological range spanning between the XII and XV centuries.

*Maurizio Ficari*

### **Tuscan interpreters of the cosmatesque *opus sectile* in the XIV century**

**Keywords:** *Opus sectile*; Cosmati; sienese sculpture; tombs; sacred furnishings

With the beginning the Avignon Papacy in the early XIV century, the long-established tradition of the Roman *marmorarii* (better known as Cosmati) went through a fatal crisis, mainly because of lack of patronage. Nonetheless, an alternative path in this tradition had already been explored in by one of the most celebrated Italian artists of the Gothic era, Arnolfo di Cambio, who had combined the cosmatesque decorative patterns with new, experimental architectural systems in Orvieto, Rome, and Florence. These innovative solutions were soon imitated by other Tuscan sculptors such as Lorenzo Maitani (façade of the Cathedral of Orvieto), Tino di Camaino (funerary monuments commissioned by the House of Anjou in Naples), and Agnolo di Ventura (tomb of Matteo Orsini in Rome). This ‘Tuscan’ interpretation of the Roman tradition of *opus sectile* became a fundamental vehicle for the preservation and the transmission of the Cosmati’s decorative repertory up until the final stages of the Western Schism. Then, during the XV century the cosmatesque heritage experienced a unique revival, as demonstrated by a considerable number of lavish marble floors preserved in some important monuments of the early Renaissance (including the Sistine Chapel).

*Elizabeth Bradford Smith*

### **The vault builders of Santa Maria Novella and their impact on its design**

**Keywords:** vault; construction; design, Dominicans; Florence

Links between constructional practice and architectural form were not uncommon in the Middle Ages, often serving as a basis for significant innovations in design. In XII century France, for example, the de-

velopment of Gothic architecture went hand-in-hand with the adoption of the rib vault, effective for both increased ease of construction and increased clarity in design. In Florence, the Dominican church of Santa Maria Novella (1279-1355) provides a similarly vivid example of a strong interrelation between constructional practices and design. The airy vaulted nave of Santa Maria Novella was new within its Florentine context. Much admired, it would serve as an inspiration for a number of contemporary structures, both in Florence and further afield. Little written evidence has survived regarding the process of design and construction at Santa Maria Novella. Close analysis of the fabric of the nave and its vaults, however, provides a key for understanding the decision taken, in the midst of construction, to redesign the plan and elevation of the *ecclesia laicorum*. Further, it enables the formulation of a hypothesis explaining the unusual sequence of bays in the nave. I suggest that the decision to disrupt the original design was proposed by the vault builders, who, working with the *Operarius* and the Dominican building committee, re-formulated the design of the nave and its vaults, producing the airy spacious nave we see today.

*Wilfried E. Keil*

### **The engraved lines as a tool for planning and technical execution in medieval architecture of the XIV century**

**Keywords:** architectural drawing; medieval building technology; lapidary techniques; tracing floor; masons’ templates

Drawings carved on stones were already being used in the Romanesque period as visualizations of buildings and as aids for technical implementation. Especially from the last decade of the XII century onwards, the number of surviving carvings increased, which is not only due to issues of preservation but also to a more frequent use. Apart from simple visualizations and auxiliary lines on components such as vault ribs, there are mainly architectural drawings on a scale of 1:1 on floors and walls. These are preserved much more from the second half of the XIII century. The question arises if and how much these drawings have to do with the use of masons’ templates. As a further development, in the XIV century drawings for different parts of the building were incised in plaster in multiple layers, making it difficult to identify them today. Relationship to standing architectural elements can however be identified on the tracing floor in York and on the walls of



the choir in Aachen. Also from the XIV century, two wooden plates with incisions from Girona have been preserved, used for the design and execution of glass windows. These show us that in the XIV century there were probably no problems in deciphering many lines carved one above the other.

*Andrea Pala*

### **Construction sites and workers in the XIV century architecture of central-southern Sardinia**

**Keywords:** Sardinia; XIV century architecture; sculpture; medieval building sites; sculptural workshops

In central-southern Sardinia of the XIV century there is a phenomenon of 'transition' in the late Romanesque scenario, which sees the disappearance of the iconographic type of church with a semicircular apse, almost supplanted by the single-nave one concluded with a quadrangular presbytery. The ways of this architecture adopted in the island, which probably originate in the Cistercian building sites between the mid XII and mid XIII century and in the Franciscan factories between the mid XIII and mid XIV centuries, are widely verifiable in a vast group of buildings that administratively depended on the Giudicato of Arborea, today indicatively identifiable in a vast central-southern area of Sardinia. From the analysis of the written sources and the surviving material documents it is thus possible to ascertain that in the same Giudicato of Arborea, already from the end of the XIII and throughout the XIV century, there was a fervent building activity that counted several construction sites, some of which remained open for a long time. A new critical examination of some of these monuments, based on the study of ancient sources, on the examination of the archive documentation restorations, on new acquisitions of construction materials, allows

to identify the shops that operate in the area, which are united, in some cases, also thanks to the presence of sculptors of the same size who work in different architectural sites.

*Giuseppe Antista*

### **The diaphragm arch construction system in XIV century Sicilian architecture**

**Keywords:** diaphragm arches; Chiaromonte; Santo Spirito; Mussomeli; Palma di Montechiaro

In addition to the construction of vaults, which was both lengthy and expensive, diaphragm arches – in other words a sequence of parallel arches supporting a flat floor or wooden roof – were used in some cases to create large covered spaces during the Middle Ages in Sicily.

This construction system can be found in Santo Spirito abbey in Agrigento which started to be built during the last years of the XIII century. Indeed, the monastery refectory features eight closely-placed pointed arches that support the floor of the dormitory located on the level above. Other diaphragm arches can also be found in the dormitory and in the chapter room. Supporting arcades can also be found in the room located under the 'Barons' Room' in Mussomeli castle which was completed during the second half of the XIV century. While four round arches placed at regular intervals in the chapel of Montechiaro castle support the barrel-vaulted roof, showing an evolution of the original model.

The cases looked at can all be linked to the Chiaromonte family, one of the most powerful noble families in Sicily during that period, and seem to demonstrate how patrons embraced and fully exploited the potential of the diaphragm arch system which was, moreover, widely-used throughout the Mediterranean.

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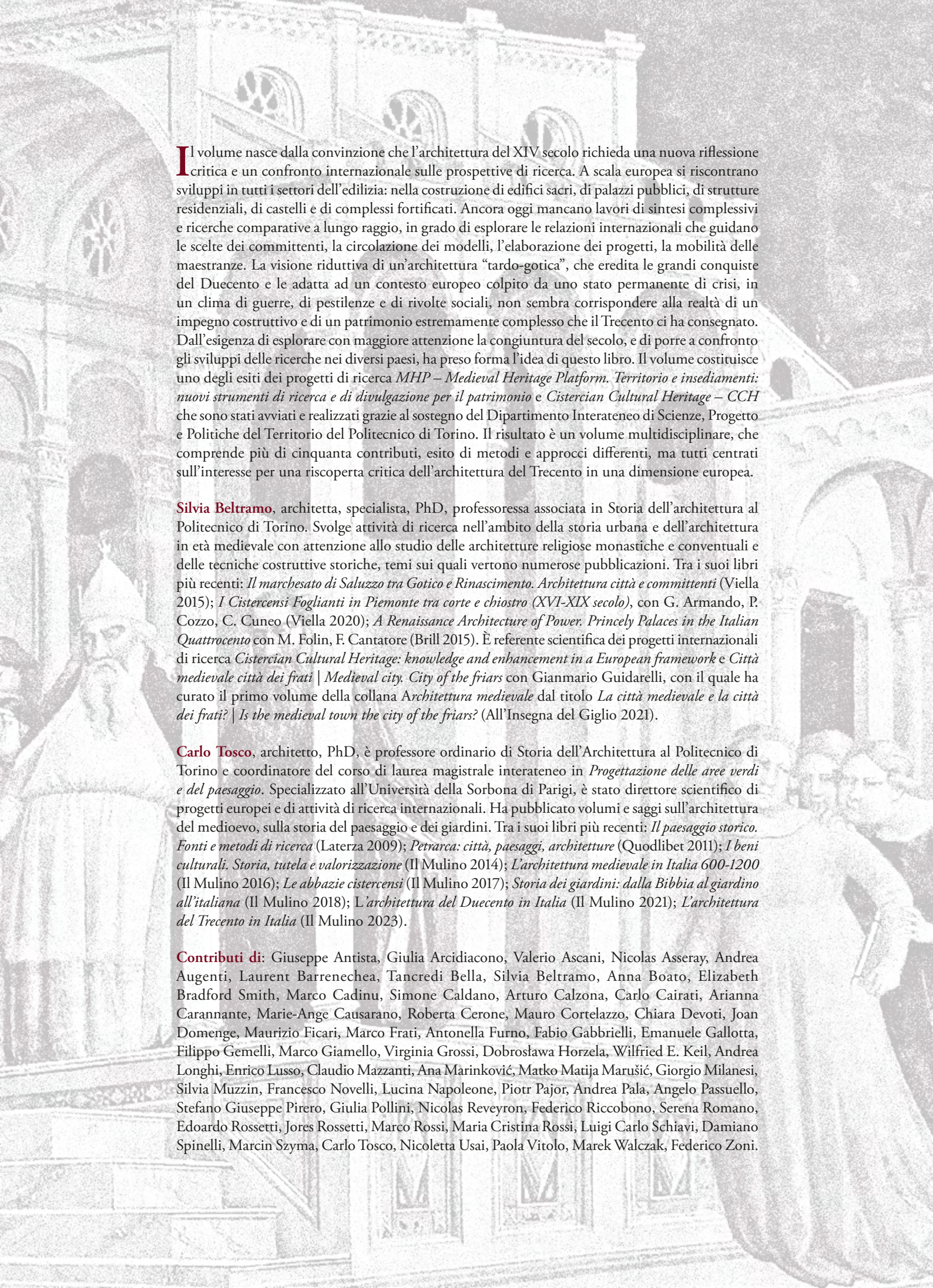


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**L'Architettura medievale: il Trecento.  
Modelli, tecniche, materiali**

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**I**l volume nasce dalla convinzione che l'architettura del XIV secolo richieda una nuova riflessione critica e un confronto internazionale sulle prospettive di ricerca. A scala europea si riscontrano sviluppi in tutti i settori dell'edilizia: nella costruzione di edifici sacri, di palazzi pubblici, di strutture residenziali, di castelli e di complessi fortificati. Ancora oggi mancano lavori di sintesi complessivi e ricerche comparative a lungo raggio, in grado di esplorare le relazioni internazionali che guidano le scelte dei committenti, la circolazione dei modelli, l'elaborazione dei progetti, la mobilità delle maestranze. La visione riduttiva di un'architettura "tardo-gotica", che eredita le grandi conquiste del Duecento e le adatta ad un contesto europeo colpito da uno stato permanente di crisi, in un clima di guerre, di pestilenze e di rivolte sociali, non sembra corrispondere alla realtà di un impegno costruttivo e di un patrimonio estremamente complesso che il Trecento ci ha consegnato. Dall'esigenza di esplorare con maggiore attenzione la congiuntura del secolo, e di porre a confronto gli sviluppi delle ricerche nei diversi paesi, ha preso forma l'idea di questo libro. Il volume costituisce uno degli esiti dei progetti di ricerca *MHP – Medieval Heritage Platform. Territorio e insediamenti: nuovi strumenti di ricerca e di divulgazione per il patrimonio* e *Cistercian Cultural Heritage – CCH* che sono stati avviati e realizzati grazie al sostegno del Dipartimento Interateneo di Scienze, Progetto e Politiche del Territorio del Politecnico di Torino. Il risultato è un volume multidisciplinare, che comprende più di cinquanta contributi, esito di metodi e approcci differenti, ma tutti centrati sull'interesse per una riscoperta critica dell'architettura del Trecento in una dimensione europea.

**Silvia Beltramo**, architetta, specialista, PhD, professoressa associata in Storia dell'architettura al Politecnico di Torino. Svolge attività di ricerca nell'ambito della storia urbana e dell'architettura in età medievale con attenzione allo studio delle architetture religiose monastiche e conventuali e delle tecniche costruttive storiche, temi sui quali vertono numerose pubblicazioni. Tra i suoi libri più recenti: *Il marchesato di Saluzzo tra Gotico e Rinascimento. Architettura città e committenti* (Viella 2015); *I Cistercensi Foglianti in Piemonte tra corte e chiosstro (XVI-XIX secolo)*, con G. Armando, P. Cozzo, C. Cuneo (Viella 2020); *A Renaissance Architecture of Power. Princely Palaces in the Italian Quattrocento* con M. Folin, F. Cantatore (Brill 2015). È referente scientifica dei progetti internazionali di ricerca *Cistercian Cultural Heritage: knowledge and enhancement in a European framework* e *Città medievale città dei frati | Medieval city. City of the friars* con Gianmario Guidarelli, con il quale ha curato il primo volume della collana *Architettura medievale* dal titolo *La città medievale e la città dei frati? | Is the medieval town the city of the friars?* (All'Insegna del Giglio 2021).

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