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Theme: “Heads of State: Ancestry, Coats of Arms, and Flags”



### HERALDIC DISPLAY OF CHANGING DYNASTIES IN THE KINGDOM OF NAPLES AFTER DECORATIVE ARTS: FROM HAUTEVILLE TO HABSBURG (XI– XVII CENTURIES)

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Summary (in English)

Among the multitude of mediums featuring heraldic representations (armorial bearings and seals, archaeological sources, and written records...), those linked to the Decorative Arts are among the most abundant and often preserved in Archaeological, History, and Art Museums, as well as Monographic collections, private and public collections... found in pieces of great artistic value or sometimes reduced to fragments displayed in a showcase: plates, glasses, jugs, furniture, tapestries...; in ceramics, glass, wood, ivory, metal, fabric...; enamelled, painted, engraved, sculpted, embossed, embroidered...; everyday objects for daily or ceremonial use... In this paper, we study the heraldic decoration on some pieces of furniture from the 16<sup>th</sup>-17<sup>th</sup> century: some desks (11) made in Naples or Italy, worked on ebony and rosewood and inlaid with ivory where heraldic and dynastic decoration displaying the kings of Naples are represented, from the Hauteville family in the 11<sup>th</sup> century to the Habsburgs in the 17<sup>th</sup> century. These desks are preserved in various museums across Europe and the USA: two in the Certosa and Museo di San Martino (Naples); two in the Poldi-Pezzoli Museum (Milan); one in the Museum of Art of Philadelphia (PA, USA); one in the Galleria Doria-Pamphilj (Rome); one in Casa Museu Núria Pla (Barcelona); two in the Palace of the Grand Dukes of Lithuania (Vilnius, Lithuania); one in the Museum für Kunst und Gewerbe (Hamburg); one in Madrid, and one in the Victoria and Albert Museum in London.

The aim is to compare all the desks (it. Stipi) preserved in these Art Museums to first establish the presence or absence of coats of arms, given that they are identical in manufacturing technique and decorative style, but not all feature heraldic decoration.

Secondly, it aims to identify the different Kings of Naples from the various dynasties represented (as not all of them are included, but rather a selection was made based on specific criteria) and their heraldic representation.

Finally, it is essential to analyze how the artist used heraldic elements to individualize the different monarchs and dynasties, attempting also a possible blazoning and exploring the level of heraldic knowledge possessed by 17<sup>th</sup>-century furniture makers, as well as the historical knowledge available to them.



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*Teaching experience in the following areas: Medieval and Modern Paleography, Diplomatics, Heraldry, Genealogy, Sigillography, Sources for History.*

*Research: Researcher of the applications and functions of signs, seals, heraldic shields, and other emblems, surpassing the strict chronological framework of the medieval period to conduct studies on the modern era, extending at least until the 19th century, in both documentary and material sources.*

*Lately, I have been developing several lines of research on merchants' marks from the 14th and 15th centuries and their process of becoming heraldic, as well as the heraldic displays of power by the Hispanic monarchs of the Habsburg dynasty in the 17<sup>th</sup> century through Decorative Arts.*