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The Panels of the Stuttgart Apocalypse and Other Angevin Visions

Panels with apocalyptic scenes stored in the Staatsgalerie in Stuttgart testify most originally (and mysteriously) for a specific predilection for visionary iconography of the commissioners from Naples in the mid of the fourteenth century. A theme that focuses on the fate of mankind in the end of times, first and foremost, but also at the end of lives of individuals, overpasses like *fil rouge* all the major monuments, not only religious, and symbolic places of the city and the Angevin dynasty. In particular, the churches of Santa Maria Donna Regina Vecchia and Santa Chiara seem to be the places for this particular iconography, a fact all the more interesting as these monasteries were built under direct royal patrimony and are both placed under the auspices of the Franciscan spirituality. Although it is difficult to sustain the already proposed attribution of the panels to Giotto, equally uncertain is the direct commission by Robert of Anjou, but it is certain that they represent a real coup de théâtre in the Neapolitan iconography, with assumption that the commission is most likely linked to the spiritual currents of the capital. This visionary tendency is also evident in a work of a political and historical character - *Regia carmina*, dedicated by Convevole from Prato to Robert of Anjou and illustrated with unique miniatures in an interesting manuscript preserved in the British Library in London (Royal 6 E IX), probably executed within Avignon circle in the thirties or forties of the fourteenth century.