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Kingship and Iconography in the Franciscan Convent of Santa Chiara in Naples: Christ on Throne in the Chapter House

The Neapolitan church of Santa Chiara, the liturgical focus of a large Franciscan convent originally dedicated also to *Corpus Domini* or *Corpus Christi* or the Sacred Host, has recently been the subject of renewed interest in historiography, which covered both the history of its Angevin foundation and the involved royalties, and the history of its construction and typology of the paintings. Some scholars still believe that the foundation of the church, in the second decade of the fourteenth century, is to be connected only to Queen Sancha of Majorca, wife of Robert of Anjou (king of *Regnum Siciliae et Jerusalem* from 1309 to 1343) from 1304. Others consider the role of Roberto necessarily stronger, since in several documents, as well as a dedicatory inscription still legible in the church tower, the name of the king and the queen are closely associated.

In this article author analyzes a monumental fresco preserved in the old Chapter house of the Friars Minor of St Clare, where St Francis is represented next to Christ on the Throne, along with other saints, Clare, Anthony and Louis of Toulouse, and four figures kneeling with regalia, among who are easily recognizable, closer to Christ, Robert of Anjou and Sancha of Majorca: a composition of great iconographic impact, with multiple and multifaceted reading. Besides the monarchs, two other figures are represented, probably members of the same Angevin dynasty, but of ambiguous identification. The author proposes a new interpretative hypothesis of the two characters depicted in the fresco, as well as of the circumstances in which the fresco was executed and of the iconography of the figure of St Francis.