

# Itinerary 4

## Art and Artifacts

### II-I Liceo Artistico

*(Version English)*

## Jewellery

It is a highly renowned Sangiovese handicraft sector that takes on traditional motives and decorations, especially related to the figure of the woman and to her costume: the jewel accompanies and marks the phases of female life, from birth to marriage. Typical are the filigree and beaded necklaces: *jennacca*, *cuncierti* and *perna*. Characteristic and sought-after are also pins of various shapes and dimensions like the *musca*, the *pumaroru*, and the *motrò*.



## The *Jennacca*

It is a family gem that was usually handed down by the mother-in-law to the future daughter-in-law, the eldest son's fiancée. The *jennacca* was the engagement gift, but if the couple parted, the jewel was returned to the donor. The *brilloccu*, with the *figurinu* (an enamel miniature pendant) was usually applied to the necklace.



## The Dress and the Fabrics

The word "pachiana" refers to the peasant, but also to the woman of modest conditions dressing up the traditional Sangiovese costume. It includes a linen headgear (rituartu), which gives the name to the whole dress, a short black jacket often in velvet fabric with wide and elbow-length sleeves, a black skirt of thickly pleated velvet, over which there is a black apron (sinalettu), decorated with a lace. A colored bodice (cammisola) worn on a white shirt (cammisola) beautifies the dress, making it brighter. The haircut is made of small braids: two hanging in front of the ears (nurura) and two that collect the hair behind the nape (jette). The weaving craft was entirely handled by women and in every Sangiovese home there was a loom. The recurring traditional motifs are very creative and often based on geometric shapes with the use of strong and decisive colours such as blue, green, red and indigo that recall the landscape shades of the Sila. Weaving skills are mainly found in the manufacture of heavy fabrics for blankets, called ozaturi

## Cabinetmaking

In the Sangiovese craftsmanship, cabinetmaking is a particular sector that has left evidence both in the wooden furnishings of churches (altars, pulpits, choirs, confessionals) and in domestic furnishings. All the wooden constructions in San Giovanni and dating back to the XVII and XVIII centuries are ascribable to craftsmen from Cosenza and Rogliano. In the Florensia Abbey noteworthy is the chorus, that dates back to 1685, and the impressive altarpiece, finely carved in 1740 by Giovan Battista Altomare, an artist belonging to the school of Rogliano. This tradition inspired local artists, including the "Ottavi": numerous and precious wood carvings from the end of the 17<sup>th</sup> century until the first decades of the 19<sup>th</sup> century are attributable to the Ottavi's school workshop, whose style started off with the opulence of the late Baroque decorations, has gradually been liberated from heavy shapes in favour of an "Art Nouveau" characterized by an accentuated linearity. Three generations of these cabinetmakers have made furniture, pharmacies, votive

statues and wooden crucifixes.

## Cristoforo Santanna

I due dipinti presenti nella Chiesa Abbaziale di San Giovanni in Fiore terminanti nella parte alta con andamento mistilineo, sono entrambi firmati con l'acronimo *C.S.P.* (*Cristophorus Santanna Pinxit*). *Cristoforo Santanna* è il più attivo e apprezzato pittore calabrese della seconda metà del Settecento; formatosi a Napoli, dove conosce i maestri della pittura seicentesca, fa ritorno nel 1755 a Rende e l'anno successivo è attivo a *Mesoraca* dove lavora nella chiesa dell'*Ecce Homo*, avendo contatti con il pittore policastrese Francesco Giordano già presente nella locale chiesa dei Cappuccini.

In "***San Michele Arcangelo che schiaccia con piedi Satana***", il santo indossa l'armatura di antico soldato con un mantello rosso, ha l'elmo in testa, la spada sguainata, le ali grandi dispiegate. Lucifero ha le ali corte, la testa cornuta e la coda di serpente e tenta in tutti i modi di aggrapparsi alla roccia per non cadere negli inferi.

## Cristoforo Santanna

The two paintings in the Abbey Church of San Giovanni in Fiore, ending in the upper part with a mixed curvilinear and linear style, are both signed with the acronym *C.S.P.* (*Cristophorus Santanna Pinxit*). *Cristoforo Santanna* is acknowledged to be the most active and esteemed Calabrian painter of the second half of the 18<sup>th</sup> century; He was educated in Naples, where he learnt about the masters of the seventeenth-century painting. He returned to Rende in 1755 and the following year he worked in the church of *Ecce Homo*, in *Mesoraca*, getting in touch with the Policastrian painter Francesco Giordano, already present in the local church of the Cappuccini.

In "***San Michele Arcangelo che schiaccia con piedi Satana***" (Saint Michael the Archangel who crushes Satan under his feet) " the saint wears the armor of an ancient soldier with a red cape and a helmet, has an unsheathed sword and his large wings are wide open. Lucifer has short wings, a horned head and a snake tail and tries in all ways to cling to the rock to avoid falling into the underworld.



Nella "**Madonna del Soccorso tra San Vito Martire e Santa Lucia**", la Vergine Maria, rappresentata con veste rossa e mantello verde, è seduta su un trono dal basamento tondeggiante, ornato da bassorilievi ed è circondata da una schiera di angeli; nella mano destra alzata ha un bastone con il quale minaccia l'apparizione del demonio, appena visibile sulla destra; a sinistra in basso, San Vito Martire con i vestiti da legionario romano, ha nelle mani la catena della prigione da cui si è liberato per l'intervento dell'Angelo del Signore. Sulla destra, Santa Lucia, vestita di verde con mantello giallo, regge nella mano destra il piatto con dentro gli occhi e nella sinistra regge la palma del Martirio.

In the "**Madonna del Soccorso tra San Vito Martire e Santa Lucia**" ("Madonna of Relief between Saint Vitus the Marthyr and Saint Lucy"), the Virgin Mary, wearing a red dress and a green cape, is seated on a throne with a round base, decorated with bas-reliefs and surrounded by a multitude of angels; her raised right hand holds a stick with which she threatens the appearance of the devil, barely visible on the right; below on the left, St. Vitus the Martyr with Roman legionary clothes and the chain of the prison from which he released thanks to the intervention of an Angel.

St. Lucy, dressed in green with a yellow cape, holds her eyes on a plate in her right hand and the Martyr's Palm in her left.