



# RICCHE MINERE

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Margherita Orsero

## **Margherita Orsero Frammenti di committenza nel Camposanto di Pisa. Una nuova ipotesi**

*Abstract*

Monument unique en Europe, le Camposanto de Pise, construit à partir de 1277, est le produit d'exigences religieuses, identitaires et artistiques, qui ne peuvent être étudiées et comprises que par le biais d'une approche interdisciplinaire. Pise, encore au début du Trecento, était la ville gibeline par excellence, mais à partir de la fin des années 1320, la politique de la ville subit un changement radical, grâce à l'intervention du comte Fazio Donoratico della Gherardesca. Il chassa le vicaire de Louis le Bavare, Tarlato Tarlati, en délivrant Pise de la domination impériale et chercha à établir de bonnes relations avec le pape Jean XXII et avec Florence et Gênes autrefois les pires ennemis de Pise. C'est dans ce cadre politique complexe que la décoration à fresque du Camposanto prend son départ. Les différentes phases de formulation du projet, de la gestion du chantier, jusqu'au choix des artistes et de l'iconographie, ne peuvent pas être bien comprises qu'en ayant un cadre général complet. Cet article porte, donc, sur les commanditaires des fresques et sur l'imbrication du chantier avec la société civile: le rôle du Conseil des Anziani, organe du gouvernement politique pisan présidant aussi au Camposanto; des «Operai» – notamment Giovanni Rossi et Giovanni Scorcialupi – qui fonctionnaient comme une interface en la Commune et les artistes; de l'archevêque Simone Saltarelli et des Dominicains; et naturellement, du comte Fazio Donoratico della Gherardesca, personnage emblématique de la vie pisane de l'époque.

Anne Markham Schulz

## **Francesco Squarcione and his School, with an Addendum on the Ovetari Altarpiece**

*Abstract*

Two undisputed works are credited to the Paduan mid-fifteenth century painter Francesco Squarcione: whereas a Madonna and Child in the Gemäldegalerie, Berlin, is signed, a polyptych commissioned by Lion De Lazara, currently in the Museo Civico, Padua, is recorded as Squarcione's in documents of 1449 and 1452. As it happens, the central panel of the polyptych with the meditating St. Jerome differs stylistically from the altarpiece's lateral panels with standing Saints; moreover, neither center nor wings share traits with the Madonna and Child. Since Squarcione was notorious for passing off the paintings of his many apprentices as his own, we must ask which – if any – of these works was realized by Squarcione. This question can be answered only by an examination of the work of his pupils – not Mantegna or Pizzolo who show no signs of dependency on either work, but Marco Zoppo and Giorgio

Ciulinovich, known as Schiavone. Comparison with Ciulinovich's paintings especially proves the lateral Saints in the De Lazara altarpiece to be Squarcione's. In conclusion, stylistic analysis permits the rejection of Niccolò Pizzolo's authorship of the terracotta Ovetari Altarpiece in favor of an attribution to Giovanni da Pisa.

Clario Di Fabio

## **Mengs a Genova: il *Ritratto di Tommasina Balbi Cambiaso*, “che non dipinto, ma piuttosto vivo rassembra”**

*Abstract*

Anton Raphael Mengs (1728-1779) was in Genoa only twice; for a few days in 1770, in 1777 for just two. During the first stay, he accepted to portray one of the most prominent and cultivated local aristocratic ladies, Tommasina Balbi, the wife of Giovanni Battista Cambiaso, who became doge in 1771. Carlo Giuseppe Ratti (1737-1795), the well-known peintre-connoisseur (a Mengs' student, friend and then first biographer), was his guide in visiting the city. Linked to the Cambiaso family, Ratti had the opportunity to follow the execution steps of the painting. Admired in 1770 by the whole city as a portrait “that doesn't seem painted, but alive”, it was soon confined in the private rooms of the Cambiaso palaces, and became invisible. Since then, it has always been cited, but never seen, by scholars. This paper illustrates and studies it for the first time, emphasizes its formal qualities and assesses the role that it had – or had not – in the history of Genoese painting of the last 18<sup>th</sup> century.

Giuseppe Pavanello

## **I primi bassorilievi di Antonio Canova**

*Abstract*

The paper looks at the history of the first two bas-reliefs sculpted by Antonio Canova: The Death of Priam and the Dance of the Sons of Alcinous. Contrary to what has been believed up to now, they were both conceived in 1781, during the artist's youth – Canova having moved to Rome at the end of 1779. Among the various specimens of these plaster casts, the paper focuses on two lesser known examples, which are preserved in Trieste, in the Generali Foundation Collection. The author argues that the plaster casts in Trieste may have come from the collection of Giuseppe Vivante Albrizzi. The article explores the creative genesis of the two bas-reliefs, the techniques employed to make them, their collection history and reception in their own time. The paper identifies some of the ancient visual sources for the two works – sculpted marbles and painted pots – and traces the more recent reception of and interest in the subjects depicted.

Matteo Gardonio, Giuseppe Pavanello

## **Il “misterioso monumento” di Antonio Canova ritrovato a Milano: la *Stele Traversa*, ovvero *Stele di Antonietta Milesi Gabrini***

*Abstract*

It is the first time that one of the most important and mysterious Canova's marble, *Stele Traversa*, is discovered. Only the plaster displayed on Gipsoteca in Possagno till nowadays, was known. The grave was sculpted to commemorate Antonietta Milesi Gabrini, dead in 1814. Canova, as usual, was rethinking about studies realized for a grave dedicated to two women: his mother, Angela Zardo, and his housekeeper, Luigia Boccolini Giuli, both death on 1811. The masterwork was completed in 1817 and sent to Milan, where is now hidden at the Cimitero Monumentale.