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Tatiana Kustodieva

Novità su dipinti di Raffaello Botticini e Rosso Fiorentino conservati all'Ermitage

Abstract

The Madonna adoring the Christ Child, with St Joseph, John the Baptist and Shepherds arrived in the Hermitage in 1946 as part of the post-war restitution process. Then given to Piero di Cosimo, the tondo is attributed in this article to Raffaello Botticini. A number of comparable tondos by Raffaello are known, one of them recently identified in the Hermitage collection. Conservation of Rosso Fiorentino's Madonna in Glory has just been completed. Here we look at the iconographical link to prints after Raphael by Marcantonio Raimondi and his school. Many of these prints took Raphael's Madonna di Foligno as their starting point, among them a Madonna in the Clouds by Raimondi, which was undoubtedly the source for Rosso's composition. This allows us to correct the dating of the Hermitage picture to 1524-25. The Madonna in Glory arrived in the Hermitage in 1810 and in 1862 was transferred from panel to canvas, preserving the original ground. Infrared analysis revealed the author's underdrawing, indicating the use of a cartoon. The removal of later retouching revealed a number of hidden details such as the ivy wreath on the head of the embracing putto, the archangels' blue wings etc.

Giulia Daniele

Prospero Fontana tra Genova e Bologna (1528-1539). Proposte e documenti per la sua prima attività

Abstract

Despite his important role in sixteenth century Italian art, as one of the most eminent painters of the Bolognese Mannerism, we only have little confirmed information about Prospero Fontana's life and long-lasting career. Born in Bologna around 1509, he was there an apprentice in the workshop of Innocenzo da Imola and then, according to Vincenzo Borghini's Riposo (1584), he moved to Genoa where he worked in the Prince Doria's Palace with Perino del Vaga. Since there are no documents regarding this early but strongly significant experience, the purpose of this article is to try to retrace, with the support of some new iconographic comparison, the possible activity of the artist in these first years, assuming he probably left his hometown with the Venetian master Girolamo da Treviso, already involved in some previous works in the Bolognese Church of San Petronio, between 1524 and 1527 and then called in Palazzo Te in Mantua, from where he finally reached Genoa in 1528. The young Prospero could therefore have also been at the Gonzaga Court and have had the opportunity to know Giulio Romano's work in person. After his return

to Bologna, which can be presumably dated to 1534, when he should have met the governor Giovanni Maria Ciocchi del Monte, future Pope Julius III and his patron in Rome in the Fifties, Fontana came back working with his first masters Innocenzo and Girolamo; a new and unpublished document attests he also received, in 1539, the prestigious commission to paint, as an autonomous artist, an altarpiece for the Church of the Confraternity of Santa Maria della Morte. The painting is unfortunately lost but the fact still sounds relevant if we consider what Giorgio Vasari wrote in his *Vite* about a competition organized in the same year by the same religious community, in which the beautiful drawings from the Florentine Francesco Salviati and from Girolamo da Treviso were refused, so none of them got the commission but we actually didn't know who was the final winner.

Claudia Terribile

Tre dipinti di Paolo Veronese per Matteo Calergi e una nuova traccia per El Greco a Venezia

Abstract

This paper deals with a documentary discovery on three paintings by Paolo Veronese: Christ and the Centurion (Kansas City), Adoration of the Magi (Chatsworth House, Derbyshire) and Christ and the Adulteress (Chabarovsk). While studying the iconography of the miraculous meeting of Christ and the Centurion in Veronese's workshop, I came across some unpublished documents in the Correr Library in Venice containing new details about those paintings, a new date (ante 1572) and their patron: Matteo Calergi q. Vettor. These findings can help us define Veronese's relationship to this particular Cretan-patrician family in Venice, as well as the central role of weddings and dowries in identifying suitable patrons. In addition, Matteo Calergi's Venetian patronage can help us consider the possibility of his direct interaction with the Cretan painter El Greco.

Lorenzo Finocchi Gherzi

Trittico veneziano attorno alla *Famiglia di Dario*: Veronese, Vittoria, de' Grigi

Abstract

Having checked the existing documents about the famous painting by Paolo Veronese, The Family of Darius before Alexander now in the National Gallery in London, the author can show that it wasn't commissioned by Francesco Pisani, about 1565-1567, for his palladian villa at Montagnana, as it has been recently supposed, but, more reasonably, for his apartment in the gothic Palazzo Dandolo at San Zuane Nuovo, now historic location of the Hotel Danieli. The painting seems to have been at the center of a sala with a ceiling decorated by Paolo, and is likely to represent an 'enlarged' family portrait, which it is possible to recognize in, besides the patron and his wife, also two women sentimentally related with Francesco Pisani. The name of a witness in his testament, Giandonato Usper di Ludovico, has allowed the author to identify a decorative sculpture by Alessandro Vittoria quoted in the sculptor's register, and also Giangiacomo de' Grigi as architect of the Foscarini Giovanelli palace at San Stae on the Canal Grande (1560).

Irina Artemieva, Elena Bortnikova

Lettera da Oranienbaum: Aliense, Ludovico Carracci, Mazzoni

Abstract

Oranienbaum Picture Gallery, created in the mid-eighteenth century under Peter III, today consists largely of works transferred from various other state collections in the second half of the twentieth century. A study of its compositions brings unexpected discoveries. This article looks at pictures in the Italian section, where we discovered two large canvases by Antonio Aliense, created for the Venetian Church of San Geremia, and a previously unknown version of The Triumph of Neptune (Tritons and Nereids) from The Elements series by Paolo Fiammingo. Other discoveries include a signed and dated Circumcision of 1611 by Ludovico Carracci, previously thought lost, which originally stood in the Oratorio della Scala of the Church of San Francesco in Ferrara, but was sold 1772-73 to the British Consul John Udny and in 1781 acquired by Reiffenstein for Catherine II. From the historic collection of Peter III come The Three Parcae by Sebastiano Mazzoni, dated 1669.

Davide Dossi

Alfred Moir, Pasquale Ottino e la *Maddalena* di Minneapolis

Abstract

In 2012 a group of about 250 works increased the artistic heritage of the Minneapolis Institute of Art owing to the legacy of the art historian Alfred Moir (1924-2010). Among these stands out a Magdalene executed on black stone by the Veronese Pasquale Ottino, to whom Moir himself had dedicated some enlightening words in his famous book *The Italian Followers of Caravaggio* (Harvard University Press 1967). The painting is the only one by Ottino in America and reveals itself to be a precious addition to the corpus of works by Ottino on stone, which includes a limited number of examples. For stylistic reasons it can be dated around the year 1620; that fact helps us to better understand his artistic production on stone, which was not just typical of the early phase, but continued throughout his career.

Giuseppe Dardanello

Filippo e Francesco Juvarra: disegni per argenti e oreficerie romane (I)

Abstract

The first biographies of Filippo Juvarra remind his early education in the family silversmith's workshop in Messina under the guidance of his older brother, Francesco Natale, emphasizing the mastery of the latter in 'figurare in argento'. Drawings preserved in the collections of the Biblioteca Nazionale Universitaria of Turin substantiate the application of Filippo in the study and design of elaborate furnishings in silver. Among these are two spectacular life-size designs for vessels intended to the ambassador of the imperial court in Rome in 1715, identified in Count Johann Wenzel von Gallas. The two sheets, besides attesting to Filippo's familiarity with the techniques of metalworking and the expressive tools of sculptural relief, reveal his knowledge of famous models of modern figurative culture by Pietro da Cortona and Charles Le Brun. At a ceremonial event of the same Viennese court, it must also be related a superb silver vase for the baptism of the Habsburg heir. The composition of figurative and ornamental elements ingeniously celebrates the baptismal iconography and the thriving amalgam of naturalistic forms fits in tightly with the taste of the stuccos modeled on a design by Filippo Juvarra for the residences of the Court of Savoy. The remarkable quality of execution and the exuberance of modeling of the silver vase call into question the personality of Francesco Natale Juvarra - which will be examined in the second part of this study - for the production of a work which is proposed as the result of the collaboration between the design accomplishment of Filippo and the sophisticated metalworking skills of his brother Francesco.

Denis Ton

Tennis, Tiepolo e tornado. Fra Sebald e Walcott, appunti sulla recente fortuna tiepolesca

Abstract

The paper analyzes the fortune of Giambattista Tiepolo's painting in the literature at the end of twentieth century and at the beginning of twenty-first century, especially in two different books. Sebald in his *Schwindel, Gefühle*, used the altarpiece by Tiepolo in Este, representing Saint Thecla Praying for the Plague-Stricken in order to talk about the region of Friuli Venezia-Giulia devastated by the earthquake and, more in general, comparing his trip to Germany with the travel made by Tiepolo to Wurzburg. Derek Walcott wrote an entire book entitled *Tiepolo's Hound*. The shade of pink on the dog the poet thought to see in a painting preserved at Metropolitan Museum in New York became a sort of revelation. Walcott could not remember if that particular was really painted by Tiepolo or by Paolo Veronese, and all through the book he tried to discover where he found this detail. The condition of Tiepolo in Spain is compared with his own situation and the life of Camille Pissarro, both exiled abroad.