



RICCHE MINERE

n. 21 - primo semestre 2024

Giampaolo Distefano

Una proposta per l'oreficeria valdostana del XV secolo: la legatura preziosa della collezione L'Escalopier di Amiens

Abstract

Among the works of art from the collection of Count Charles de L'Escalopier, now preserved in the Bibliothèque Municipale in Amiens, lies a precious binding still little known to scholars. Crafted from two wooden plates covered with repoussé silver foils, until now this binding has been regarded as a pastiche of different elements. By analyzing the ornamentation of its frames and the style of its figures, this article aims to attribute the Amiens binding to a goldsmith active in Aosta in the 15th century, when the presence of the Flemish Jean de Malines favored a refined goldsmith production open to international influences.

Marco Tanzi

Fernando Yáñez de la Almedina, non Jacopo de' Barbari

Abstract

The passage on the antiques market and the publication of a remarkable male *Portrait* from the early 16th century with an erroneous attribution to Jacopo de' Barbari prompts reflection on the so-called "connoisseur's eye" and the incapacity of some critics to recognize neither the hand of an artist nor the well-defined stylistic context in which the painting was conceived. This contribution aims to plausibly reattribute the portrait to its true author, the Manche-gan painter Fernando Yáñez de la Almedina, reconsidering the work in its precise connections with late 15th-century Milanese portraiture and early 16th-century Florentine portraiture under the diversified influence of Leonardo da Vinci in two of the main cities for the development of the Italian Renaissance.

Irina Artemieva, Alessandra Zamperini

Le Storie di Ester: tracce di un inedito ciclo di Veronese per Marcantonio Barbaro

Abstract

Thanks to Carlo Ridolfi's description, a canvas recently auctioned off has been recognized as the seventh episode of a cycle – until now considered lost – executed by Veronese for Marcantonio Barbaro and originally composed of seven pieces depicting the *Story of Esther*. Rx analysis, showing a couple of significant pentimenti, confirms that the canvas

is the original version. Its formal aspects not only recall Paolo's style but also allow us to date the work in the ninth decade of the XVIth century. Beyond this, relating Ridolfi's words to the newly discovered canvas helps us to explore the long-lasting relationship between the painter and Marcantonio Barbaro. Last, our knowledge of the cycle has been further enriched by the discovery of another canvas belonging to the XVIIth century, and depicting the third episode. Again, this painting appears to be compatible with the information supplied by Ridolfi, according to whom, in the XVIIth century, some copies were drawn from this series by Veronese.

Fabio Grippaldi

Caravaggio, i Lazzari, i Ministri degli Infermi: *la Resurrezione di Lazzaro*

Abstract

During his stay in Messina, Caravaggio painted several works, including "The Resurrection of Lazarus", commissioned for the altar of the Church of the Crociferi, dedicated to Saints Peter and Paul of the Pisans, by Giovanni Battista Lazzari, a wealthy Genoese merchant residing in Messina. The Lazzari family had settled in eastern Sicily to expand their economic interests, managing a significant portion of local trade and administering the exchange bank, which also acted as the *longa manus* of the prominent Banco Herrera & Costa. Various members of the family resided in both Catania and Acireale, where some were documented engaging in various businesses and overseeing local affairs, and where they were buried upon their deaths. Regarding the commission of the painting, Giovanni Battista Lazzari, perhaps influenced by Cesare da Sesto's altarpiece for the oratory of the Genoese in Messina, negotiated with the Ministri degli Infermi for the creation of a canvas depicting the Madonna with Child, Saint John the Baptist, and other saints. However, upon delivery six months later, the subject had changed to the gospel passage of the Resurrection of Lazarus, with specific mention of the author: Michelangelo Merisi da Caravaggio. Various hypotheses have been proposed regarding the motivations behind the change in iconographic subject. The most plausible thesis may lie in the desire of the Crociferi Fathers to place in the main altar of their Messina church a painting whose theme resonated with their spirituality, linked to the care of the sick and dying, so much so that they were popularly known as the fathers of "dying well." Another possible hypothesis could be traced back to their connection with Saint Mary Magdalene. In fact, the scene in which Christ calls Lazarus back to life was considered an episode in the hagiographic events of Mary Magdalene, traditionally believed, until recent times, to be a single figure with Mary of Bethany. The subject of the Resurrection of Lazarus can also be interpreted as a meditation on the transience of life and earthly death as a passage to eternity, one of the themes dear to Counter-Reformation art.

Francesco Saracino

Nella *Strage* di Guido Reni: il figlio innocente di Erode

Abstract

In this article we propose a new reading of Guido Reni's *Massacre of the Innocents* based on a detail of the painting never considered until now. In this work conceived for the Berò Chapel in San Domenico in Bologna, there appears a visual reference to an episode that ancient commentators associated with the narrative of the Gospel of Matthew, namely the killing of Herod's innocent son, the punishment which the tyrant suffered as a result of his crime.

Cecilia Veronese

"Il principio dei suoi avanzamenti". Corrado Giaquinto a San Nicola dei Lorenesi

Abstract

The essay focuses on Corrado Giaquinto's decorative intervention in the Roman church of San Nicola dei Lorenesi (1731-1733) and reconstructs the context of the commission as well as the formal background of the painter's style. Giaquinto's work renews the compositional morphology of the Roman Baroque tradition of the painted dome in a direction suggested by Luca Giordano. Through the research, Giaquinto's accuracy in the narrative transposition of the iconographic element is revealed, along with his compositional intelligence, sensitive to the grounds of colour and scenic arrangement. The examination of studies and models related to the dome allows us to enter into the painter's compositional elaboration process, linked to the Solimenesque matrix of training and supported by the use of prints, that trace the composite profile of the painter in his early period in Rome.

Rosalba Antonelli, Olga Piccolo

Gustavo Frizzoni (1840-1919) studioso e collezionista di Leonardo e dei leonardeschi: una ricognizione nella sua raccolta fotografica

Abstract

The contribution focuses on an unpublished reconnaissance of the four hundred photographs of Leonardo's subjects enucleated from the Gustavo Frizzoni Photo Library Fund, kept at the Brera Academy of Fine Arts in Milan, and on a parallel examination of Frizzonian writings dedicated to Leonardo's themes and documents found in four public and private archives. The cases presented show how, in the activity of Frizzoni – collector, collectionneur of photographs and continuator of Giovanni Morelli's 'experimental method' – the use of photography assumed great importance as an instrument of visual analysis of artworks for attributive purposes. The research is declined within the different – and sometimes conflicting – activities of Frizzoni as a scholar, connoisseur also for the international art market, collector and exponent of the Italian public institutions. Examples of photographs commissioned directly by Frizzoni to support his research are reviewed, as well as cases of photographs published to enhance paintings from private collections, as a sort of 'expertise'. Gustavo also had in mind to publish a biography on Boltraffio never completed and whose traces have been found in an unpublished manuscript kept by the Frizzoni heirs.

Lorenzo Finocchi Gherzi

Un modelletto in terracotta di Girolamo Campagna per villa Forni Cerato a Montecchio Precalcino

Abstract

A newly found terracotta relief offers the opportunity to gain better knowledge about the young Girolamo Campagna and his relation with Alessandro Vittoria, who seems to have soon recognized the skill of the younger sculptor and probably recommended him for the plastic decoration of Girolamo Forni's villa at Montecchio Precalcino.

Daniele Sanguineti

Per Domenico Piola, giovanissimo: l'Apparizione di Gesù Bambino a sant'Antonio da Padova

Abstract

The appearance, in a private collection, of an unpublished painting, destined for private devotion, representing the *Apparition of the Child Jesus to St. Anthony of Padua*, justifies a specific presentation motivated by the very high stylistic quality attributable to the young Domenico Piola (1628-1703), around 1646-1647. The article proposes the inclusion of the painting within the catalogue of the Genoese painter, with all the multiple references to cultural models, in particular Giulio Cesare Procaccini, Rubens and Valerio Castello. In addition, the representative choice is placed in connection with the novel *Vita e miracoli di S. Antonio di Padova*, written by the Genoese Luca Assarino and published in Genoa in 1646: Piola would seem to be influenced by the narration of the episode of the apparition, which was secretly witnessed by a Paduan nobleman who was hosting the saint in his home.

Sergej Androsov, Valentina Nabok

Novità su Giovanni Antonio Cybei in Russia

Abstract

Contacts of sculptor Giovanni Antonio Cybei (1706-1784) with Russia were presented during the exhibition "I marmi degli Zar. Gli scultori carraresi all'Ermitage e a Peterhof" (Massa and Carrara, 1996). The most important client of Cybei was count Aleksej Orlov-Cesmenskij, the head of the Russian navy in the Mediterranean Sea (1769-1775). Today marble busts of Catherine II and Orlov himself are in Museum "Peterhof" and a bas-relief with the portrait of the Empress – in Museum "Gatcina". Unfortunately her full-length statue is known only from old photo. Recently were identified four statue, allegories of parts of the Word, including "Europa", signed by Cybei, as a decoration of the staircase of the Jusupov Palace in St. Petersburg. This series, mentioned by Girolamo Tiraboschi (1794) seems very important work of the master. The attribution to Cybei of other serie, "Seasons" from the Hermitage certainly is without of doubts, but the date of the execution and the history of the acquisition for Russia remain uncovered.