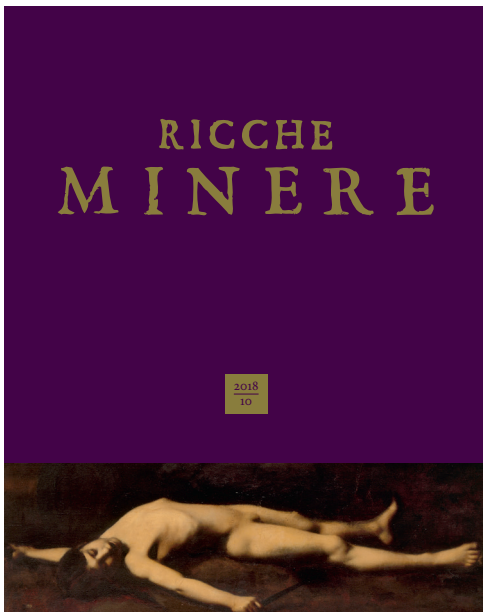


# RICCHE MINERE

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Mario Cobuzzi

## **Una *Madonna* giuntesca nella Galleria dell'Accademia di Firenze**

*Abstract*

The Accademia Gallery in Florence has a beautiful and fragmentary panel painting of the middle of the XIII century: the table shows a Madonna with Child. This artwork was recovered under a modern repaint: the restoration ended in 2004. Scholars usually believe that the painting is a work of an anonymous florentine painter near Coppo di Marcovaldo: in this essay the author wants to demonstrate that the painting was created by a painter of the school of Giunta Pisano, the great pisan artist of the first half of the XIII century. The author would demonstrate this idea with a sequence of stylistic comparisons. Through this essay the author tries to propose a methodological discussion about medieval painting and attribution approach.

Ilenia Pittui

## **L'Empio d'Oriente: un derviscio nell'*Arrivo dei Magi* di Nicolò di Pietro?**

*Abstract*

Who is the character painted in the foreground? Actually, we see him repeated twice in the painting: once in the foreground and again in the background. His possessions suggest he could be a dervish, a poor and saintly man who represents a profound spirituality originating from Central-Asian regions. The musical instrument he is playing, a bladder pipe, convinces us of this beyond doubt. This essay proposes an iconological reflection on this character. In the Islamic period, the word 'dervish' became a synonym of sufi, the mystic. However, metaphorically this dervish is the personification of Impiety. This can be deduced by eastern and western textual sources and confirmed by his position within the painting: inside a fenced area at the foot of the Virgin and the Child's cradle, both representing a crossing of the Impiety. Why is it that nowadays nobody notices him?

Manlio Leo Mezzacasa

## **New light on two late-medieval reliquaries from Venice and the Veneto**

*Abstract*

This article presents the initial investigation of two overlooked pieces of late medieval sacred goldsmith art: a monstrance-reliquary, now in the Museo del Bargello in Florence (inv. Oreficerie Religiose 65) but originally belonging

to the cathedral of Ravenna, passing through an unknown private collection and into the De Carlo collection before reaching its current location. Secondly, a Reliquary of the True Cross held at the Victoria & Albert Museum in London. These artefacts – created between the very last years of the fourteenth century and beginning of the following century – can be shown to have unmistakable and multiple relations to liturgical vessels preserved in Venice and the broader Veneto region.

This article finds strong evidence that the Bargello n. 65 artefact was originally a Eucharistic monstrance, and later was adapted into a reliquary for St Lawrence, preserved in the main chapel of the Ravenna cathedral. It shows close relation to several other similar pieces: the Reliquary of St Andrew and the Reliquary of forty-nine relics in the Basilica del Santo in Padua, and the Reliquary of St Lawrence from the Padua cathedral. Each of these goldsmith works share analogous features, and even some identical elements. An identical lost-wax cast figure of the angel which crowns the Florentine reliquary can be found adorning the Reliquary of St Andrew. In addition, the Reliquary of St Lawrence in Padua makes use of architectural features strikingly similar to those of the Florentine reliquary. This strongly suggests that both of them may have been realized in the same workshop, either Venetian or Paduan; in any case, certainly by craftsmen who were heavily influenced by Venetian goldsmiths.

The Reliquary of the True Cross in London belongs to the same artistic culture of the above-mentioned artefacts but can be considered an unicum because of the distinctive structure of the frame enshrining the relic, which is likely to be the result of later modifications at an unspecified time. Another (now lost) True cross reliquary once in the church of the Celestia in Venice and rendered in Jan Grevembroch's *Varie Venete Curiosità Sacre e Profane* offers valuable points for comparison. The two also share peculiar ways in which the relics are displayed within their cases, respectively.

Altogether, these artefacts help extend our knowledge of a period marked by formal and stylistic novelties in every form of art. We can see the goldsmith evolving an artistic language and continually adapting to new tastes, while all the while, adhering to traditional forms and types of liturgical vessels.

Giovanni Boraccesi

## **Oreficerie lombarde in Terra di Bari fra Quattro e Cinquecento**

*Abstract*

Before being definitively under the cultural influence of Naples, the XVI century Apulia still remains a central hub for the Italian and European artistic trends. To the foresight towards the goldsmiths' work of Venice and Naples, there is also the Lombard goldsmiths' work that is mainly characterised by a Renaissance language. These last models of goldsmith's art, a few but very important, were found above all in the Land of Bari; at that time a flourishing area, a political and economical link between Milan and Bari: here I make reference to the supremacy of the Sforza family over the duchedom of Bari from 1464 to 1557. Religion is one more important aspect, in fact, in the meantime, several Lombard bishops occupied various Apulian bishops' thrones.

Gianpasquale Greco

## **“Mi raccomando l'onore della bella chiesa del Giovanni Pontano”: il re, il popolo e gli intellettuali in difesa del patrimonio storico-artistico nella Napoli di metà Settecento**

*Abstract*

This article is dedicated to Giovanni Pontano's Chapel in Naples. Precisely, it is based from several rare informations taken by Carlo Celano's *Notizie*, reprinted in 1792 by editor Salvatore Palermo. The guide-book mentions a fact, in the middle of XVIII century, about how Neapolitan citizens, writers, poets and even the king Carlo di Borbone fought against the pressure of caracciolini priests for smash down the chapel to let their church of S. Maria Maggiore become more visible, after its restoration on the facade. This essays tries to collect and link every document related to this event, in order to give a clear key of reading of the whole, unknown, question.

Darius A. Spieth

## **From Saint to Hermaphrodite: Guido Cagnacci's *Young Martyr* and Jacques-Louis David's *Death of Bara***

### *Abstract*

The death of thirteen-year-old Bara (1794) was the last picture in Jacques-Louis David's series of three portraits of "martyrs" of the French Revolution. This article argues that Guido Cagnacci's *Young Martyr* (ca. 1640) from the collection of the Dukes of Orléans constitutes a hitherto overlooked source of inspiration for the iconographic choices of David's *Bara*. David had easy access to the Cagnacci picture because it was housed before the French Revolution in the Palais Royal, located across the street from David's studio in the Louvre. By turning a female saint of an Italian Baroque painter into a boy martyr for the Revolutionary cause David willingly accepted and reshaped the gender ambiguities already intrinsic in Cagnacci's composition.