



# RICCHE MINERE

n. 12 - secondo semestre 2019

Mauro Minardi

## **Zanino di Pietro e un insolito canone iconografico dell'*Imago pietatis* nella Venezia di primo Quattrocento**

*Abstract*

A panel painting by Zanino di Pietro shows a new iconographic typology of the *Imago pietatis* in the context of Venetian Painting of the early 15<sup>th</sup> century. This typology is examined with regard to the developments of the iconography of the Man of sorrows, both in painting and in sculpture. The painting is then discussed in the catalogue of Zanino's late works, dating in the second half of the 1430s, likely with the collaboration of his son Francesco. Following the recent monographic study by Valentina Baradel, the second part of this article provides some new considerations about the destination of the painter's works in the regions of Umbria and the Marches, and specifies how his altarpieces were commissioned both by lay patrons and, in particular, by the Mendicant Orders. Lastly, it addresses the issue of some attributions concerning Zanino's workshop.

Allegra Iafrate

## **In margine a una cornice di Lorenzo Lotto: corsi e ricorsi storici di un motivo epigrafico arabo (secoli XV-XX)**

*Abstract*

In the National Museum of Castel Sant'Angelo in Rome, there is a famous painting by Lorenzo Lotto representing St. Jerome. It is bordered by a large, elegant, frame, entirely occupied by a golden inscription, which does not seem to bear any meaning and is seen as yet another example of that phenomenon improperly termed as 'pseudo-script', quite represented in Medieval and Renaissance Italian art. The frame, never thoroughly studied, has however always been considered as a XV century piece, on the basis of the visual comparison with the so-called Adimari spalliera held at the Gallerie dell'Accademia in Florence, which is substantially identical to it. The present contribution reconsiders this hypothesis and proposes another comparison with another hitherto unknown occurrence of the same kind of frieze. Through visual, material and documentary sources, it shows how a decorative pattern well extant in XV century Tuscany became a motif particularly appreciated during the Neo-gothic revival of the early XX century and came to be widely employed by the Corsi family, famous Senese frame-makers and restorers. The analysis of the inscription is therefore used to investigate questions of imitation and authenticity, the changing aesthetic approach toward the role of script, but also as a means to evaluate the relationship between frame and subject.

Giovanni Boraccesi

## **Arti preziose nel monastero delle Olivetane a Palo del Colle (I)**

*Abstract*

The corpus of the silverware here analysed, destined for the cult and the liturgy of the cloistered monastery of the Olivetan nuns of San Giacomo in Palo del Colle, transferred in this place since 1919 by the primitive seat of Bari, adds a further contribution to the knowledge of the Neapolitan goldsmith heritage of the XVI-XVIII century. At the same time, it tries to reconstruct the artistic career of the artists involved in the realization of the works which are often of refined quality for the presence of multi-colored gems. Moreover it shows the figures of the wealthy patrons mostly coming from the cultural environment of Bari.

Giuseppe Dardanella

## **Filippo e Francesco Juvarra: disegni per argenti e oreficerie romane (II)**

*Abstract*

Francesco Natale Juvarra's known production in Rome has long been limited to the precious monstrance made in 1745 together with the gem setter Gaetano Gelpi on behalf of Prince Camillo Pamphilj. Starting from the base of the monstrance, the only part that survived Napoleon's requisitions – which already marks the distance of taste from the Messina silverworks that has been variously attributed to him – a nucleus of prestigious works is here referred for the first time to his activity in Rome. These are silver plates, gilded bronze and lapis lazuli plaques – the three identifying materials of Roman goldsmithery – framing figured bas-reliefs in silver, a technically demanding and particularly precious genre which met with the favorable appreciation of a very exclusive clientele. To his “quadri di bassorilievo” refer indeed documentary evidence relating to diplomatic gifts for sovereigns and princes of Europe.

Francesco Natale's predilection for figurative bas-reliefs mentioned by biographers is amply confirmed by notarial sources, which describe “Quattro quadri d'argento con basso rilievo rapp.ti uno l'Immacolata Concezione, altro S. Gio: B.a, altro la gloria di alcuni Putti, e l'altro la Fuga d'Egitto”. These subjects can be found in the plaques identified respectively at the Getty Museum, The Metropolitan Museum of Art, Anglesey Abbey and in the Savoy collections, to which a pair of silver and gilded bronze frames in a Parisian collection has been added for stylistic affinity.

The works gathered here are at the top of decorative sculpture production shortly before the middle of the eighteenth century, bringing to light the authoritativeness of taste of a personality representative of the generation of masters of Roman goldsmithery between Giovanni Giardini and Luigi Valadier.

Paola Betti

## **Antonio Balestra, Giuseppe Maria Crespi e suo figlio Luigi per Lucca**

*Abstract*

This paper analyses the activity carried out by the Veronese painter Antonio Balestra and the two Bolognese artists Giuseppe Maria Crespi and his son Luigi for churches and noble families in Lucca. Works by Balestra and Giuseppe Maria were in the collection of Stefano Conti, one of the most important patrons in the eighteenth century in Lucca. It's perhaps thanks to Stefano, whose brother was the abbot of the Olivetan monastery dedicated to Saint Ponziano, that the same artists were commissioned for the decoration of the altars of the relative church. In particular the author of the article relates the painting by Balestra depicting Saint Benedetto from Norcia with the saints Scolastica, Bernardo Tolomei and Olivetan monks, executed in 1721 for Saint Ponziano, to a sketch sold some years ago by an auction house in Madrid and considered a work by Pierre Subleyras.

The essay also reveals a yet unpublished canvas by Luigi Crespi, a copy of one of the two altarpieces painted by his father Giuseppe Maria for Saint Ponziano, now in a private collection, a very interesting documentary evidence since the original artwork, showing the Ecstasy of saint Bernardo Tolomei surrounded by Olivetan monks, appears at present lost.