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Tatjana K. Kustodieva

Il recupero di due dipinti di Agnolo Bronzino all'Ermitage

Abstract

In 2020 the Hermitage completed the conservation of two masterpieces by Agnolo Bronzino, *The Flaying of Marsyas*, which once adorned the lid of a musical instrument (this explains its irregular hexagonal form) and a *Portrait of Cosimo I de' Medici*. This article discusses the history of both works and their attribution, along with details discovered during the restoration that shed some light on the artist's intentions, but also raise new questions.

Irina Artemieva, Elena Bortnikova

Lettera da Oranienbaum (II): Ippolito Scarsellino, Pietro Liberi, Daniel Seiter

Abstract

This article continues a series of publications on Italian art in the palaces at Oranienbaum, near St Petersburg. It deals with the history and attribution of three paintings: *The Annunciation* by Ippolito Scarsellino, *Venus and Cupid* by Pietro Liberi and *Cleopatra* by Daniel Seiter. Scarsellino's altarpiece comes from the Oratorio della Scala in Ferrara, long thought lost, like Ludovico Carracci's *Circumcision*: the two paintings shared a common fate. All these paintings were acquired during the early stages of the formation of the Hermitage Picture Gallery, between 1764 and 1781, during the reign of Catherine II.

Isabella Di Liddo

Artisti e opere da Napoli alla Spagna nel Settecento dalle *Vite* di Bernardo De' Dominici

Abstract

The *Vite de' pittori, scultori ed architetti napoletani* written by Bernardo De' Dominici, and published in three volumes from 1742 to 1745, constitute a testimony of the close relationship between Naples and Spain, as evidenced by the continuous demand for works of Neapolitan art by the Spanish clients and the temporary transfer of some artists.

The reinterpretation of this source made it possible to trace not only some paintings and sculptures but to highlight the circulation channels of the works of art as well as the relationships between the clients and the artists. In this perspective, all the complexity of the Neapolitan Eighteenth Century is evident: from a long Baroque painting tradition to the arrival of foreign artists, Vanvitelli and Mengs, who will lead Neapolitan Rococo towards an academic Classicism, whose referent was undoubtedly Francesco Solimena.

Giovanni Boraccesi

Arti preziose nel monastero delle Olivetane a Palo del Colle (II)

Abstract

After examining elsewhere (Ricche Minere, 12, 2019) the heritage of the oldest silvers in use at the female monastery of San Giacomo Maggiore in Palo del Colle, in this contribution we stop to analyze an interesting and unpublished collection of finds from the nineteenth century. As for previous centuries, once again the client of the Olivetan nuns favors the production of the Neapolitan silversmiths, whose fruits, in the first decades of the century, are inspired by classical models filtered and enriched by the contributions of the archaeological researches of Ercolano and Pompei. All this is evidently the result of an adaptation to the current taste but perhaps also to face the state confiscations of sacred silver and the thefts of the French of the late eighteenth century.