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Mario Cobuzzi

Capitanata europea: un inedito *Crocifisso* ligneo romanico nel santuario di San Michele a Monte Sant'Angelo

Abstract

In this article the author examines a previously unknown wooden Romanesque crucifix, preserved in the Sanctuary of Saint Michael in Monte Sant'Angelo (FG). This work of art is analysed in relation to other examples of European Romanesque sculpture, to demonstrate that its author was a sculptor from Western Europe. Finally, the author presents some additional examples of Romanesque sculpture located in the north of Apulia that are similarly linked to the 12th century European sculpture.

Michele Guida Conte

Osservazioni al catalogo di Giovanni Antonio Pilacorte

Abstract

The Lombard stonemason Giovanni Antonio Pilacorte, between the end of the 15th and the first decades of the 16th centuries, had been extensively active in Friuli, where he delivered and signed a large number of portals, architectural frames, and stoups. This article tackles the attribution of a group of unsigned portals which have been usually included in Pilacorte's catalogue, and how these artworks relate to the style of other sculptors and stonemasons like Bernardino da Bissone and Carlo da Carona. Therefore, this would be an attempt to cast light on the circulation of decorative patterns between different workshops, as well as on the influence of the Venetian artistic culture in the eastern part of its territories. Finally, it is questioned whether and when Pilacorte himself could have sojourned in Venice.

Anne Markham Schulz

Two New Works by Sante Lombardo

Abstract

Documents prove that Sante Lombardo (1504-16 May 1560), son of the famous Venetian architect and sculptor Tullio Lombardo, was a sculptor in his own right. A series of sculptures embedded among Tullio's late works, consistent in their errors of composition, on the one hand, and technical virtuosity and meticulous execution, on the other, have recently permitted me to identify several of his works. Here I add the Bust of a Woman with a Bracelet in a private collection and Lucretia in the Walters Art Museum, Baltimore, to his oeuvre.

Catherine Phillips **Russia's 'Raphael Cartoons'**

Abstract

Over the course of the nineteenth century there was heated discussion in Russia as to whether a set of 'cartoons' of the Acts of the Apostles belonging to the dealer Lukhmanov were Raphael's originals, and those at Hampton Court 'mere copies'. Exhibited several times, they became the centre of a debate that had as much to do with Russian patriotism as with art. In the 1890s efforts were renewed to have them declared originals, this time abroad: in 1891 they were displayed in the 'ancient manège du prince impérial' at the Louvre and the owner travelled to Italy, comparing the paintings with the Vatican tapestries and visiting Mantua in an effort to uncover documents proving their authenticity. In 1900 they were shown at the American Art Galleries New York, an accompanying publication arguing that Raphael's originals had remained in Mantua and 'the Kensington cartoons' were the work of Tomasso Vincidor di Bologna, the result of a commission from Pope Leo X to weave tapestries as a gift for Henry VIII. Vincidor, it was said, made drawings of the Raphael tapestries and went off with them to Flanders, where they were used to make the paper cartoons. The works in London, states the text, 'could not have been those used as models for the Vatican tapestries... The documents adduced and the proofs founded on historical data completely confirm the fact that the Loukmanoff cartoons belong to the brush of Raphael.' Those arguments were repeated three years later in a polemical article by Lady Colin Campbell, in which she hinted that Britain's claim to have the original cartoons was rooted in national pride rather than fact. After a hundred years of debate as to their status, the works thereafter disappear, and their location is not – yet? – known. In recent years there has been considerable research into the various copies of Raphael's cartoons and of the tapestries woven from them. The author makes a link between these painted canvases, in Russia from the middle of the eighteenth century, and a set of painted 'originals' once belonging to Hercule-Louis Turinetti, Marquis de Prié, deputy governor-general of the Austrian Netherlands between 1716 and 1724, first discussed in "The Burlington Magazine" in 2014 by Koenraad Brosens and Guy Delmarcel. Brosens and Delmarcel lamented the loss of de Prié's paintings, which were sent back to Vienna on the owner's death in 1726, indicating that the description of the unusual technique 'sows more confusion than it dispels'. So unusual is the technique, which matches that of the Lukhmanov cartoons, that we can tentatively suggest they are one and the same.

Enrico De Iulis **Tra immagine e testo (II). Le quattro urne di Febo. I ritrovati affreschi di Andrea Sacchi nella loggia del cardinal Del Monte**

Abstract

This article analyzes the iconological meaning of the reappeared fresco by Andrea Sacchi in Rome in 2010. The work, well described by Bellori, was believed lost, destroyed during the building of the containment walls of the river Tiber, back in the last few years of the nineteenth century. This fresco was the decoration of a "loggia" subsequently buffered when the building hosted a convent and some of the images covered by paintings depicting saints of the Franciscan Order. The whole meaning of the work refers to the virtue of the seasons, their symbolism and their mythology, related to the garden where the loggia overlooked.

Francesco Paolo Campione **'Amate spire': Paolo Amato e il Monumento funebre di Petronilla Lombardo**

Abstract

For over to fifty years, during the second half of 17th century, the scene of the architectural planning and of the decorative apparatus in Palermo is dominated by the figure of Paolo Amato (1634-1714). Capable of amazing scenic inventions, and driven by the taste for enigma and horror vacui, the architect draw with the same inventiveness the marble decoration of almost all the churches built at that time, and of the ephemeral buildings (above all the pyrotechnical installations) for religious and secular festivals. In this paper are summarized the symbolical themes

consistently declined by Amato (particularly, the use of the spiral column with a precise reference to the Temple of Salomon), and it is proposed to award him a possibly early work, the project for the funeral monument to Petronilla Lombardo (died in 1667) in the church of Santa Ninfa dei Crociferi, the major temple of the religious order to which the architect belonged.

Giovanni Boraccesi

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

Abstract

After having examined in two previous issues of this magazine (2019 and 2020) the liturgical silverware of Neapolitan production preserved in the monastery of San Giacomo in Palo del Colle, which as a whole retrace a seductive itinerary of faith and art that lasted at least four centuries, here are the remaining collections, consisting essentially of profane works inherited from the families to which the nuns belonged or donated by other wealthy families and individuals. The list mainly includes coffee pots, sugar bowls, teapots, trays and cutlery sets; there is no shortage of high quality jewelry such as brooches, necklaces, pendants, rings, bracelets, earrings and rosary crowns.

Fernando Rigon Forte

Canova e le fonti classiche (III). L'artista instancabile

Abstract

Oltre ad una celebre fonte letteraria greca (Luciano di Samosata, Dialoghi degli Dei, "Afrodite e Venere") grande influenza nella realizzazione dell'Endimione dormiente (Chatsworth House, Derbyshire) ebbero su Antonio Canova numerosi precedenti artistici di età classica: marmorei, freschivi, musivi. In essi Endimione addormentato, con braccio destro posto sotto il capo, viene visitato nottetempo da Selene/Luna, innamoratasi del bellissimo cacciatore o pastore, quasi sempre accompagnato e vigilato da un fedele cane. La versione canoviana lascia solo immaginare l'arrivo di Selene, avvertito tuttavia dal destissimo cane fremente, accucciato ai piedi del padrone. L'unicità e l'originalità della scelta di una ninfa-sorgente come soggetto di una statua da porre in continuità con quella di Paolina Borghese come Venere vincitrice, viene ben avvertita dallo stesso Canova. L'autore specifica infatti di persona come la sua Dirce (Londra, The Buckingham Palace) sia una Baccante, nutrice di Dioniso, dio del vino, e sua adepta e seguace. Questa la ragione della presenza di una "cista mistica" in vimini, su cui la figura coricata appoggia il braccio destro. Il recipiente veniva portato nei cortei orgiastici in onore di Bacco e conteneva di solito serpenti sacri al nume olimpico.