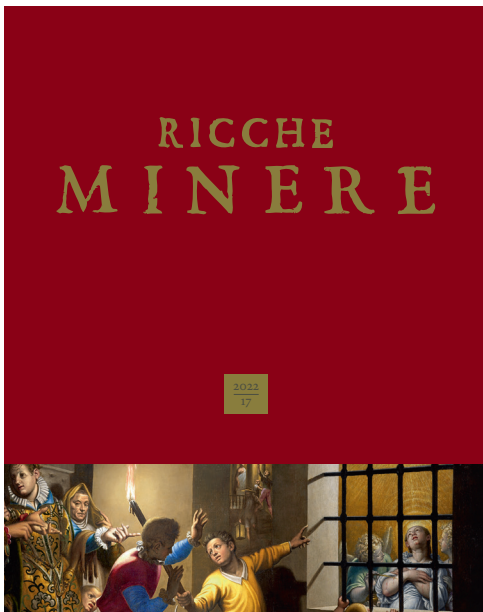


RICCHE MINERE

n. 17 - primo semestre 2022



Massimo Ferretti **Andrea da Murano, 1494**

Abstract

The article starts from the attribution to Andrea da Murano (known since 1463, died by 25 February 1513) of the *Madonna of Mercy* of Gradara, a place on the border between Marche and Romagna. The style of the painting, which dates back to 1494, suggests that the triptych of St. Peter in Murano (Venice, Gallerie dell'Accademia) is to be placed only a little earlier. In the past, this triptych has been traced back to around 1470, while today it is normally placed around 1478. The dating further delayed puts the painter in a dialectical relationship with Giovanni Bellini, as suggested by Roberto Longhi. The revival of the first Paduan and Donatellian Mantegna connects Andrea da Murano to the artistic experiences of the *Terraferma*, in particular to contemporary clay sculpture in Padua (towards the middle of the ninth decade the painter moved to Castelfranco Veneto, where he will die). Since the date 1494 makes the entire corpus of Andrea da Murano slide forward, his oldest work remains the *Saint Anthony* in Camposampiero, signed and dated 1486. Only the second part of the painter's career is therefore known. The questions about the initial one are expressed in the concluding pages with extreme caution.

Maria Teresa Franco **La Flagellazione del Moderno per il 'nobilissimo studiolo' Grimani**

Abstract

This essay starts from an unpublished ancient silver casting of the relief the *Flagellation of Christ*, unanimously considered, together with the similarly sized plaquette of the *Madonna with Child and Saints*, the masterpiece of the still mysterious artist who signed his works with the pseudonym "Moderno". Like the precious silver reliefs with gilding located at the Kunsthistorisches Museum in Vienna, also this unpublished exemplar, which technical-diagnostic investigations confirm to be an ancient lost wax casting, shows the *OP. MODERNI* inscription on the base of the plinth to claim its paternity. Considering first of all this unpublished exemplar, the text retraces the collecting history of the two Grimani reliefs and then focuses on the historical and cultural context that forms the background to this important artistic initiative, recognizing a role that is not at all marginal to the figure of Antonio Grimani, father of Cardinal Domenico, to whom historians assign the commission of the two plaquettes. Given that the impulse for the execution of the two precious reliefs probably matured at the end of the first decade of the sixteenth century, just when, after the disastrous defeat in the battle at Zonchio, the process of rehabilitation and political and social redemption of Antonio Grimani had recently been completed, this artistic initiative was probably part of that refined

operation of reconstruction and celebration of the figure, prestige and honour of Antonio. The multiplicity of meanings implied to the two inventions of Modern is also deeply marked by the dramatic historical contingency. Thus, the iconographic program of the two reliefs, centered on the themes of Salvation and Redemption of humanity thanks to the Sacrifice of Christ – which precisely because of the connected profound spiritual implications could only be a reflection of the cultural and theological universe of the patron – opens up to a broader horizon of themes and values. Commissioned by the Grimani family in Venice in the years immediately following the defeat at Agnadello, when, after the tragic events, the vitality of the city and the firm desire for redemption took visible form in the interventions on the symbolic places of the Republic, *the Flagellation*, as well as the *Madonna with Child and Saints*, seem to give voice to the same aspirations, the same promise of rebirth, salvation and redemption in an interweaving of religious and humanistic motives, civic values and a proud claim to family honour and prestige.

Beatrice Tanzi

Antonio Campi: un inedito del 1584 e qualche riflessione sull'ultima attività

Abstract

The appearance on the Roman art market of the Saint John the Baptist by Antonio Campi, signed and dated 1584, even if with stylistic characteristics closer to the production of twenty years earlier, invites us to reflect on the eclecticism of the Cremonese painter in the last period of his activity, entangled between modern lighting experiments and perspective illusionism and more dated examples of Romanistic muscular exhibitionism. An attempt is also made to link the iconography of the canvas to that of a lost cycle of frescoes dedicated to the Stories of the Baptist, made in Lodi in 1571.

Francesco Ceretti

Novità sulle mostre degli orologi notturni

Abstract

The study focuses on the particular phenomenon of the pictorial decoration of the *mostre* (the quadrants) of the seventeenth-century night clocks: a particular type of clocks, silent and visible in the dark of the night, invented by the brothers Pier Tommaso and Giuseppe Campani, assisted by the oldest Matteo, around 1656, in order to satisfy the desire of Pope Alessandro VII Chigi, afflicted by the torments of insomnia. The echo of the night clocks was so vast that it induced several watchmakers active in the main Italian cities to replicate, with not always satisfactory results, the lucky prototype of the Campani brothers. It is an essential chapter to understand the vastness of declinations and the complexity of the dynamics touched by Baroque painting; a chapter in which first-rate artists took part, painting allegories of time or biblical stories in the small spaces of the quadrants, thus satisfying the wishes of the high-ranking client, first of all the Chigi family, soon followed by the Medici family. The article proposes new attributions to Giovanni Stefano Danedi called the Montalto, Giovan Battista Del Sole, Giovanni Ghisolfi and Pietro Fabbri, painters who were mostly active in Lombardy, but also to the Florentine Cosimo Ulivelli and Alessandro Gherardini, the Roman Filippo Lauri and the Palermitan Michele Ragolia.

Antonello Ricco

Brevi passaggi su Gennaro Vassallo: nuove proposte per uno scultore napoletano del Settecento

Abstract

In the general resumption of interest for wooden sculpture in Italy, the essay intends to offer a contribution to the knowledge of the wood specialists active in Naples in the eighteenth century focusing on a personality that has been focused recently by the most credited critics: Gennaro Vassallo. Known for a long time as a performer of crib figures, he also emerged as a sculptor thanks to documentary findings and the unveiling of his signature on some statues. The critical fortune of this artist is retraced and the documentation already published is reread to advance new considerations and enrich his catalogue with new issues.

Carmelo Bajamonte

La decorazione pittorica di palazzo Mirto a Palermo: due documenti per Giuseppe Velasco e Benedetto Cotardi

Abstract

The essay deals with the theme of the late eighteenth-century decoration of Palazzo Mirto commissioned by Prince Bernardo Filangieri Montaperto to Giuseppe Velasco and Benedetto Cotardi, protagonists of the neoclassical season in Sicily. The notarial documentation made it possible to accurately date the pictorial cycle to 1793-1794 and to clarify the work practices of the decorative yard (the relationship between the architect Teodoro Gigante and the painters, the presence of drawings and prints *d'après* Raffaello indicated as models, the use of monochrome and *trompe l'œil* ornamentation).

Matteo Gardonio

Dall'ideazione alla creazione: l'opera grafica di Bartolomeo Giuliano e l'avvio al suo catalogo

Abstract

Bartolomeo Giuliano (1825-1909) is one of the most important painter in Italian academic XIXth Century Art, due to his professor role at the Albertina Academy in Turin and Brera Academy in Milan, for twenty years. However, this is the first time that his graphic work is fully illustrated and related to his paintings production. The author defines his catalogue raisonné for the first time.