



RICCHE MINERE

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Clario Di Fabio

Oportuna marmora de Urbe. Un volto classico 'sottilmente' rilavorato e Arnolfo di Cambio

Abstract

This paper studies a large Roman head of the emperor Antoninus Pius, largely reworked as St. Peter, preserved in the Walters Art Museum (Baltimore, USA), which has never been considered before by specialized studies. It is argued here its attribution to Arnolfo di Cambio, the great Florentine sculptor and architect active in Pisa, Siena, Bologna, Rome, Perugia and Florence between the second half of the 13th and the very early 14th centuries. The peculiarities and the meaning of its reworking and the technical-execution aspects are then explored and discussed in the broader context of the phenomenon of reuse and re-functionalization of classical marbles in the Middle Age.

Alessandro Volpe

Giotto a Ravenna. Una ricerca indiziaria

Abstract

No direct evidence attests to the presence of Giotto at Ravenna. Up until now not even a fragment of painting has been found. However, a few centuries later, Giorgio Vasari leaves a short note about Giotto's activity in Ravenna in the second edition of his *Le Vite*. In lack of paintings, it is in the work of the Riminese artists in Ravenna that we can observe the clear reflection of a Giottesque model dating to the second decade of the 14th century. Apparently also the masters who had been trained at Padua and painted in the abbey of Sesto al Reghena were familiar with the same pictorial cycle that can be plausibly attributed to Giotto and is now lost. Several clues place at least one of them, the Master of the Scrovegni Choir, in Ravenna. Furthermore, the historical circumstances and, particularly, the political relationships between Florence and Ravenna may indeed point to Giotto's arrival in the city around 1314.

Agata Gazzillo

Un Graduale trecentesco della chiesa del Carmine di Firenze e altre considerazioni su Cola di Fuccio

Abstract

A fourteenth-century Gradual from the Florentine Church of Santa Maria del Carmine and other considerations on Cola di Fuccio. The study focuses on the decoration of a Gradual preserved in the Florentine church of Santa Maria

del Carmine, attributed to Cola di Fuccio (1316-1347), illuminator and probably painter. The master's rich corpus is one of the most significant examples of Sienese illumination between the fourth and fifth decades of the fourteenth-century strongly influenced by the painting of Pietro Lorenzetti. The study of the still unpublished choir book assumes great importance for new considerations on the first phase of the miniaturist's activity. Although preserved in the Florentine church, the book bears a fifteenth-century inscription which undeniably links it to the use of the monks of the "Congregationis sancte Iustine de Padua ordinis [...] in sancto Eugenio apud Senas". The Illuminated initial with San Cirino (the only saint depicted in the Gradual) in a prominent position also suggests that it was originally intended for the nearby Benedictine monastery of Santi Salvatore e Cirino in Abbadia a Isola in Monteriggioni, joined to the abbey of Sant'Eugenio in 1447. This link would justify any transfers of liturgical objects between the two Cassinese foundations. This evidence would constitute a further proof of Cola di Fuccio's involvement with a predominantly Benedictine patronage environment. Indeed the recent studies, conducted by the writer, had the purpose to demonstrate the liturgical link between the only cutting of Cola di Fuccio preserved at the Giorgio Cini Foundation in Venice (subject of a new iconographic attribution which it recognizes, in the haloed figure with the initial S, the image of Santa Scolastica, sister of San Benedetto) and the miniatures now kept in Cava dei Tirreni: all evidently coming from an Antiphonary made for the important Benedictine abbey of Sant'Eugenio di Siena.

Enrico De Iulis

Tra immagine e testo (III). La stanza delle Sorti. Il gioco dei vaticinii di Francesco Marcolini nel fregio del castello di Torre Alfina

Abstract

This article presents a discovered fresco in Torre Alfina, a small village near Orvieto. The village has a castle that has two sixteenth century rooms, decorated with a fresco frieze. The first one has a fresco closely related to the Farnese's style displayed in Castel Sant'Angelo in Rome, in the Farnese Palace in Caprarola and in several others palaces in the north Lazio that shows some views alternating with medallions. The second room has a fresco frieze with uncommon allegorical figures alternating with theological and cardinal virtues. These allegorical figures have been selected from the book "Le Sorti" written by Francesco Marcolini, an editor working in Venice in the middle of the sixteenth century. The book published in 1540 is a game that predicts the future using playing cards and some illustrated pages from which the allegories derive. That figures were invented by a very important group of artists that were the firsts to import in Venice the roman and Florentine style known as Mannerism. The fame of the book was very large until 1559 when was subscribed to the index of the forbidden books. Despite the frequent reuse of the images taken from the illustrations of "Le Sorti", this is the first known case of a fresco inspired by that image system, born in Venice and migrated in the central Italy before the censorship wanted by the Sant'Uffizio.

Paolo Marzano

Santa Croce a Lecce. Dall'esorcismo 'meridiano' all'emblematico fasto antiquario di 'buona maniera'

Abstract

The church of Santa Croce in Lecce, with its extraordinary uniqueness, continues to offer new remarks concerning its long construction phase and also related to the personalities of the builders who followed one another for its completion. There are different and ever new interpretations that allow you to analyze better its constituent parts. This study proposes, according to some 'realignment' of the well-known material, a reading hypothesis that contributes more to perceive the façade as a 'frame', whose definition will be increasingly clear at the end of the writing. The symbolic strategies started from recognizable models translated from the rich baggage of the past, which are useful to support all those elements necessary to the guidance of the faithful. It was adopted the visual impact of a vertical wall for its façade, as bright as full of reliefs, that left confused and disoriented, precisely in the sudden overlapping of the chiselled or sculpted 'bodies' in very different scales. The temple has the origins of Romanesque art, and it takes its precise expressive techniques: sculpted capitals with plants, animals, human or mythological figures. It was a sophisticated communicative instrument that included all the techniques to work the known materials used in Europe. The sharing space between temporal and spiritual power, here in Lecce, puts in order a façade through degrees of military and religious importance "in support" of an existing tension to get over for the strengthening of faith.

Francesco Saracino

Cristo fra i peccatori pentiti.

Un soggetto per Francesco Solimena e Pietro Paolo Raggi

Abstract

This article identifies the subject of two works by Francesco Solimena and Pietro Paolo Raggi that have so far been misunderstood. The iconography of Christ among the repentant sinners that these paintings present is very common in Flemish painting of the Counter-Reformation, while it is absent in Italy; this circumstance constitutes a reason for interest and makes these works particularly intriguing in the panorama of the Italian religious imagination in the eighteenth century.

Roberta Cruciata

Persistenze barocche nell'oreficeria sacra della prima metà del Settecento in Sicilia occidentale

Abstract

Some significant sacred silver, little known or unpublished, of the first half of the eighteenth century, found in the territory of Trapani, in the westernmost part of Sicily, reveal characteristics that still bind them to the Baroque culture. These are works made by silversmiths from Palermo. Among these works, the reliquary of the arm of Santa Ninfa stands out, an artifact dated 1722 donated by Federico di Napoli, 5th Prince of Resuttano, to the principal church of the town of Santa Ninfa. The work seems to wink at specific Roman models that were soon welcomed also in Sicily, allowing to vary and enrich the morphological and decorative repertoire imposed by the dictates of the Council of Trento, especially thanks to the work of the architect Giacomo Amato from Palermo. The stylistic-compositional and iconographic characteristics of the artifacts, in fact, are to be correlated to the precise historical moment in which they were made and to the culture of which they are the result. And to the precise will of the clients as well as to the use and function for which they are intended. Very important is also a close comparison with the other genres of contemporary artistic production.

Giuseppe Pavanello

Giandomenico Tiepolo: il fregio di palazzo Correr ritrovato a Parigi

Abstract

The removal of frescoes from the walls of several palaces bereaved Venice of some her artistic heritage in the 19th and 20th century. The present article reassesses the history of the famous cycle of frescoes by Giambattista and Giandomenico Tiepolo in Palazzo Correr in Santa Fosca. Detached from the walls at the beginning of the 20th century, the frescoes were transferred to various locations: to Cologne, where the ceiling was destroyed in the Second World War, to another Venetian palace, and to the residence of Princess Winneretta Singer de Polignac in Paris. The paper focuses on the frieze with antique scenes and pairs of satyrs by Giandomenico Tiepolo, which is here identified and reconstructed. It was ignored so far in the literature. We propose the attribution to Francesco Zanchi of the ornamental parts of the frieze.