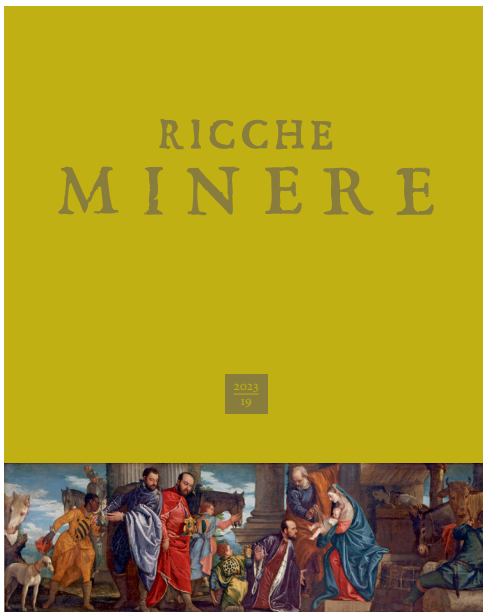


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Mario Cobuzzi

Proposte per la retrodatazione dell'attività di Pietro da Rimini

Abstract

This article discusses the chronology of Pietro da Rimini, one of the most important Rimini painters of the fourteenth century. Works by other artists linked to him are analysed, together with some fresco cycles, proposing an overall backdating of the painter's activity.

Enrico De Iulis

Tra immagine e testo (IV). Il dado delle Grazie

Abstract

This article analyzes the iconological meaning of the "Three Graces" image in the Venetian environment from the eighth decade of the sixteenth century. The dice, attribute described by Pausania in his "Periegesi", starts to appear very frequently in the painting with the three goddesses. The Graces are no more depicted standing in circle, in a round dance like the iconographic version taken from the sculptural group discovered in Palazzo Colonna in Rome, they are shown on the ground, in the act of getting up, following the description that Pausania gives about their myth. Even the frequent presence of Hermes is connected to the Graces as "Hermes Chariton egemon" a very peculiar version of the god that in many greek cities has his temple close to that of Graces. This Venetian version of the Graces is probably resurfaced, joining the Pausania myths and the descriptions to the local tradition of the Peloponnese (known as Morea in Venice), where there were several temples dedicated to the Graces and their legend.

Marco Tanzi

Giulio Campi: un ritratto degli anni Trenta

Abstract

A small Portrait of a 56-year-old gentleman (Vespasiano Rondoni) on canvas from the Leinuo Zhang Collection in Milan-Beijing invites us to reconsider the portrait genre in Valpadana in the 1530s. The difficulty of this attribution depends on the numerous visual sources behind such a work of art – from the Titianism pursued by Paris Bordon and Pordenone as regards the Veneto region's sources, to the Dossism and Parmigianinism carried on by Nicolò dell'Abate and Girolamo dell'Abate, with regards to the Emilian ones. The painting turns out to be a masterpiece of the Cremonese painter Giulio Campi, datable at a time of great evolution in his youth, between the cycle of Santa

Maria delle Grazie in Soncino (1530) and that of Sant'Agata in Cremona (1537-1538) – two worksites in which the development of Giulio's painting proceeds in great strides towards the innovative monumental turning point of the decoration of the church of San Sigismondo.

Claudia Terribile

Un insolito triumvirato. Riconsiderando l'Adorazione dei Magi di Paolo Veronese e bottega a Lione

Abstract

This article aims to bring to the attention of Veronese scholars a canvas with the Adoration of the Magi, made by the artist around 1570-75 in collaboration with his workshop and today held in the Musée des Beaux-Arts in Lyon. The work is unique from many points of view: it does not follow the schemata usually adopted in the numerous painted versions of the same subject and it presents three coats of arms that are clearly identifiable; despite being one of the canvases chosen to inaugurate the Louvre museum in 1793, today it has been expunged from Calzani's reference monograph. It is my intention to restore this canvas back to its rightful position in Veronese's catalogue, exploring once again in this first phase of rediscovery questions relating to chronology and the possibilities of its commissioning.

Daide Trevisan

The 'Sala dei broccatelli' in Santa Maria Maggiore

Abstract

In the rooms commissioned by Pope Paul V adjacent to the Borghese Chapel in the Roman basilica of Santa Maria Maggiore, one room stands out for the opulent fabrics covering the walls composed of lengths of crimson red brocatelle embellished with gold and silver threads. The fabric, which was manufactured at the turn of the 17th century, as documented by a comparison with fragments in the Gandini collection (Modena, Museo Civico), depicts the classic vase motif from which vegetal elements flourish, accompanied by pairs of birds. Some elements, such as the painted panel covering the fireplace opening, suggest that the historic fabric was fitted to the room during a later renovation; however, the manner in which it was attached to the walls corresponds to the description found in contemporary documents concerning the Borghese Pope. The rich and unique fabric, in a perfect state of conservation, in conjunction with its sheer extension, justifies this room being referred to as the 'Sala dei broccatelli' – 'Brocatelle Hall'.

Fabrizio Malachin

Affreschi riscoperti di Mattia Bortoloni in villa Casnedi, Raimondi, Carpegna a Birago di Lentate

Abstract

This article investigates the amazing, and partly unpublished, fresco decoration of Villa Casnedi, Raimondi, now Carpegna which, with its U-shaped layout, typical of 17th and 18th century Lombard villas, is the most impressive building that stands in the territory of Lentate sul Seveso. This masterpiece by Mattia Bortoloni (Canda 1696 - Milan 1750) – which involves no less than seven rooms: five on the ground floor and two on the noble floor – represents one of the happiest examples of his style, both grandiloquent and witty. The shrewd, mocking vein enacted by Bortoloni in his figurative parts (see Aureliano - fig. 20 -, or that Capricious head - fig. 1) gives the work a parodistic atmosphere. This almost goliardic spirit of the Polesan is peculiar of the character of many main characters of his 'comedies': figures, mind you, unlike those in Tiepolo, taken from reality, from everyday life and prone to irony, as if they were caricatures of the real characters of which they seem to have temporarily taken their place. Bortoloni's distinctive feature, well present throughout the fresco cycle of the villa, is the ease of composition, the flamboyant clothes and the luminosity of the colours, but also the ironic and demystifying verve dealing (above all) with major themes belonging to myth and ancient history, and, in other cases, with religious subjects. These elements qualify the Birago cycle as one of the absolute peaks of his profane production, together with the frescoes decorating the Wounded Hero room in Brignano Gera d'Adda, stylistically and chronologically close. The artist expresses himself at his best, once again,

thanks to the perfect agreement with the quadraturist. And, in fact, Francesco Riva Palazzi creates a scenic machine that does not obscure the figurist, but exalts him: a happy coupling that guarantees a refined illusionism, in an avant-garde Rococo taste, combining solemn nobility with a pleasant comedy performance. The rediscovered Birago cycle is part of a process that increasingly qualifies Mattia Bortoloni as one of the major fresco artists of the Eighteenth century (father and holder of the record in the Sanctuary of Vicoforte in Mondovì), completely independent of Giambattista Tiepolo.

Ambra Sponchiado

Varie espressioni della grafica di Pier Antonio Novelli

Abstract

This article describes some drawings of the Venetian painter Pier Antonio Novelli (1729-1804). Three drawings are held by the Galleria degli Uffizi in Florence: the ascension into heaven of Saints Vittore and Corona, the apotheosis of Hercules and the apotheosis of Ersilia. The first refers to a demolished ceiling of the church of the Saints Vittore e Corona in Cendon (Silea, Treviso), the second to a destroyed ceiling of the St. Salvatore castle in Susegana (Treviso) and the third to a still existing oil painting on canvas, now in the blue room of the Grand Palace in Peterhof (St. Petersburg). It's also published a photo of the Virtue celebrated by the Fame, a ceiling fresco in San Salvatore castle, before the destruction. The article also illustrates four drawings kept in a private collection: the Pietà, the Fame with putti, Cupid in youth and Cupid in old age. Furthermore, it's published a profession of monastic vows, held by Houghton Library of Harvard University, written by Amedeo Nicolò Mazzoli and drawn by Novelli.

Luca Brignoli

Gli anni romani di Giosuè Meli: la fama della *Madre pompeiana*, la *Santa Francesca Romana* sulle ceneri del Bernini, il *Cristo legato alla colonna* alla Scala Santa

Abstract

The paper is about the bergamasque sculptor Giosuè Meli (1816-1893): through known and unpublished works, photos, documents and printed poems, the fame and critical fortune of the artist emerges in the second half of nineteenth century. Meli's personality has its main development in the papal Rome of Pius IX Mastai: in the second half of the nineteenth century the sculptor imposes himself for a neoclassical language not devoid of romantic influences, attracting commissions of the Roman aristocracy and boasting among his patrons and collectors Pope Pius IX and Alexandra Fëdorovna, empress consort of all Russias. Since the 1860's, Giosuè has been involved in monumental works: with the 'Pompeian Mother' – purchased by Lord Mitchell Henry for his London residence, and currently dispersed – Meli is part of a nineteenth century vein that recovers the Baroque tradition of Bernini, an artist who will be replaced with the marble of the 'Santa Francesca Romana' in the homonymous basilica near the Roman Forum, in the center of Rome. This monument will allow him to remain on the crest of the wave inside the Capitoline ecclesiastical potentate, a fact that connects the marble of the Saint with the last great Roman work by Meli, the 'Christ bound': purchased by Pius IX, it will be placed in the 1874 in the Sanctuary of the Holy Ladder, while the relative plaster is found in the church of Trinità dei Monti. Giosuè, with his sculptural activity, was able to conquer a place in the artistic scene of nineteenth century Rome.