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Lorenzo Finocchi Ghersi

Peruzzi o Raffaello?

Osservazioni sul cantiere di villa Chigi alla Lungara

Abstract

The Villa Chigi in the via della Lungara in Rome, one of the main Renaissance architectures of the papal city, was built and decorated during the first two decades of XVI Century, by some of the principal artists active in Rome during the pontificates of Julius II and Leo X, as Baldassarre Peruzzi, Sebastiano del Piombo, Raphael and Sodoma. Until nowadays scholars have generally believed that the construction was completed by 1512 under the direction of the only Baldassarre Peruzzi, but an analysis of documentary sources compared to the actual structure of the building and to stylistic details, allows the author to state with convincing arguments that the realization of the first floor of the villa, where are the famous frescoes of the Sala delle Prospettive, was finished only in 1520. Moreover Raphael with his studio, and not Peruzzi, seems to have designed for his patron and close friend, Agostino Chigi, a new version of the huge Sala, much higher than that planned by Peruzzi, and the model for the stucco frieze at the top of the façades.

Tatiana Kustodieva

Ecce Homo di Giampietrino: due versioni di una composizione

Abstract

In this exhibition of a single work, the Hermitage presents to the public Ecce Homo with the Madonna by Giampietrino, from a private collection in St Petersburg. We can now accept as fact that the Milan painter Giovanni Pietro Rizzoli (active between 1508 and 1549) is to be identified with the Giampietrino who appeared in Leonardo da Vinci's workshop in the second half of the 1490s.

There are a number of works by Giampietrino the Hermitage. These include The Penitent Mary Magdalene, described in the nineteenth century as a characteristic work by Rizzoli, and Madonna and Child, a composition to which the painter turned repeatedly. Leonardo's influence is strongly felt in Christ with the Symbol of the Trinity, while The Apostle John repeats the figure in Leonardo's celebrated Last Supper.

The Ecce Homo on display here passed at auction at Christie's on 15 April 2008, its attribution to Giampietrino confirmed by leading specialists such as Pietro Marani and Cristina Geddo.

Unlike Marani, who dated the work to 1520-1525, I feel that it was created somewhat later, in the 1540s. Monumentality has already replaced the early subtlety of form in the depiction of the figure. We sense the shoots of Mannerism as the artist uses to expressive effect the contrast between Christ's heavy body and the fragile Madonna. Since 1946 the Hermitage has housed a similar Ecce Homo that arrived amongst the works brought from Germany at the end of

the Second World War. This was in the Solly collection from where it passed in 1829 to the Berlin museum, and was identified simply as 'School of Milan'. We can now state with certainty that the Hermitage's *Ecce Homo* is connected to the oeuvre of Giampietrino.

The similarity between the figure of Christ in the Hermitage painting and that from the St Petersburg collection, as well as a version in the Philadelphia Museum of Art and another that passed through Sotheby's in Munich in 1983, is so great that we must presume the existence in Rizzoli's workshop of a cartoon which was used by the master and his pupils on a number of occasions.

Jesus appears in reverse in the Hermitage panel, in comparison with the other versions, and there is no figure of Mary. This is clearly a simplified version of the fine composition in the private collection in St Petersburg. I see the work formerly in the Solly collection as having been made in Rizzoli's own workshop, perhaps with some involvement by the master himself or under his direction. Importantly this painting, formerly attributed simply to 'School of Milan', can now be linked with a specific name and set within the context of a number of analogous works.

Franco Paliaga

Meccanismi della contrattazione di dipinti tra Venezia e Firenze nel tardo Seicento

Abstract

The article examines a subject seldom discussed by modern art historiography, the so-called "presentation drawings": sketches and drawings illustrating paintings placed for sale on the Venetian market, mostly from private collections or ecclesiastical institutions. This phenomenon concerned the kind of bargaining that took place far from the place where the painting had been reported and therefore far away from the potential buyer's residence. Drawings and sketches reproducing works offered for sale were a necessary and indispensable instrument to help the buyer inspect the piece and ponder its purchase. This was one of the main means of communication of the artworks trade in vogue during the Seventeenth and Eighteenth centuries between Italian cities and in relations with Europe. Drawings found at the Archivio di Stato in Florence offer an interesting insight into this aspect that illuminates the close business relations in the late Seventeenth century art trade between Venice and Florence during the reign of the Grand Duke Cosimo III (1642-1723). These drawings were made by one of the main agents of the Medici in Venice, Matteo Del Teglia (1631-1704), and they illustrated several works by Veronese, Palma Vecchio, Tintoretto, Jacopo Bassano, Sebastiano Florigerio.

Giuseppe Pavanello

Gli stucchi veneziani del Settecento: le fonti e le opere (I)

Abstract

The article examines stucco decoration in eighteenth-century Venetian palaces, and is the first part of a larger study on the subject. The focus is primarily on Abbondio Stazio and Carpofofo Mazzetti Tencalla, the leading authors of decorative works in stucco from the first half of the eighteenth-century. On the basis of ancient sources, and in particular the list of works by Stazio and Mazzetti Tencalla in the dictionary of Swiss artists by Johann Caspar Füssli (1774), the article investigates the interiors of several palaces, offering new findings and insights on a number of them. It also publishes new photographs taken specifically for this research, which in themselves are a significant contribution.

The research shows an extraordinarily rich and innovative artistic context in Venice, so much so that these works can be considered among the leading stucco decorations in Europe that led to the formation of Rococo; even ahead, in certain respects, of what was being done in Paris. Yet it is the contribution of French decorators, and most of all of Bérain, that is key to the development of a new, eighteenth-century sensibility. The free interpretation of French models in Venice is carried out with light and airy outcomes that are found, as early as 1717-18, in Palazzo Zenobio and Palazzo Sagredo. From the late-Baroque splendor of the great halls, we move to the elegance of small rooms, alcoves, dressing rooms, some with mirrors, in which the figure of the cherub, repeated in many variations, is omnipresent. The article also deals with specific elements of design, in particular the *sopraporte* with an oval supported by putti, that ultimately derives from Bernini. In the early eighteenth century, this is a design that spreads from one palace to the next. We propose to identify its prototypes in frescoes by Louis Dorigny and works by Antonio Gaspari. Furthermore,

thanks to archival research, the article outlines details of patronage and the family vicissitudes of the Venetian nobility which were involved in the interior refurbishment of old palaces, or in designing the decoration of new buildings, such as Palazzo Maffetti. The article confirms the primary role played by the architect Antonio Gaspari. Gaspari formed an innovative team with Abbondio Stazio and Louis Dorigny, covering the whole spectrum of the decorative arts and interior design. Important frescoes by Dorigny were discovered in the course of this research in Palazzo Tron, and it was possible to point to Girolamo Brusaferrero as the author of the frescoes in Palazzo Erizzo.

New and specific information has emerged from the study of a number of cycles (including one in Ca' Zenobio), the discovery of unpublished works and clarifications concerning dating. This includes the stucco decorations at two Palazzi Foscarini (one at the Carmini and the other at San Stae), which are investigated here for the first time, Palazzo Pisani at Santo Stefano, the site of a series of stuccos of special importance, and Palazzo Barbaro in San Vidal, the stuccos of which were previously given a variety of attributions and dating. Following the analysis of the decorative cycles by Stazio and Mazzetti Tencalla that are mentioned in Füssli (1774), the article ends by proposing new attributions for the two stucco-artists from Ticino in Palazzo Sagredo in Santa Ternita, Palazzo Tron at San Stae, Palazzo Savorgnan at San Geremia and Palazzo Erizzo at San Martin.

Alberto Craievich

La Sala di Fetonte in palazzo Loredan-Cini

Abstract

This paper examines a room in the 'piano nobile' of Palazzo Loredan Cini, best known for having been Carlo Maria di Borbone's and, later, Vittorio Cini's Venetian house. The decorations of this room, which is here attributed to the painter Girolamo Brusaferrero for the frescoes, and to Abbondio Stazio and Carpofo Mazzetti for the stuccoes, are the only surviving evidence of the original furnishing. The building was radically restored by Vittorio Cini himself, who kept his extraordinary collections here. For example, it was him who acquired the overdoors of this room, which are here attributed to the painter Andrea Urbani, from the Collection Donà dalle Rose in 1934. The patrons of these decorations can be identified as the brothers Alvise and Antonio Loredan, who bought the building in 1718 and entrusted Brusaferrero also with the frescoes of their country villa at Vascon di Carbonera near Treviso.

Paolo Mariuz

Antonio Canova: la Statua equestre di Napoleone Bonaparte

Abstract

The article traces the most significant and intricate phases of the creation of the equestrian monument to Napoleon, later dedicated to Charles III of Bourbon, in Piazza del Plebiscito in Naples. A tale that lasted fifteen years, from 1806 to 1821, it involved three different patrons: Joseph Bonaparte, Joachim Murat and Ferdinand I of Bourbon. The essay builds on important unpublished documents, such as the Book of Accounts from 1807-1808, edited by the author and forthcoming for the Edizione Nazionale delle opere di Antonio Canova. A rich selection of the evidence is published in the Appendice documentaria.