



RICCHE MINERE

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Donato Salvatore **Raffaello e Napoli**

Abstract

The first four paintings mentioned in the inventory of the collection of the viceroy Duke of Medina de las Torres, drawn up in Naples in 1641 and published by Fernando Bouza in 2009, can be certainly referred to Raphael or to the close circle of his pupils. The essay retraces the events that affected these paintings already present in the capital of the viceroyalty, suggesting, in the case of the Madonna del Passeggio, an identification that has never been explicitly considered before now.

Enrico De Iulis **Tra immagine e testo (V). Gli “Astronomi” di Veronese**

Abstract

This research analyzes the subject of the series of paintings known as “The Allegories of Navigation” by Veronese. All the objects and every background in the paintings help to read this series in a new light, recognizing in the iconographic meaning three of the main astronomers and mathematicians of the past. Two of these scientists have been Ptolemy’s forgotten sources for his famous treatises as the “Almagest” and the “Geography”, while all of them, during their studies, also speculated about the heliocentric theory that Copernicus ascertained about ten years before these Veronese creations. A second level of interpretation of the series recognizes in these works three portraits of famous cartographers, mathematicians and geographers of the Venetian sixteenth century, between them is perhaps hidden the creator of the series.

Michele Faustini **Per un itinerario formativo di Jacopo Ligozzi: dal Principato alla laguna attraverso l’Impero**

Abstract

The article attempts to reconstruct two uncertain but crucial formative moments of the young Jacopo Ligozzi’s career, the Viennese experience and the short Venetian period. Of the first one, a dating is proposed along with the family ties and visual sources that the painter may or may not have had at disposal. Of the second one, the relations

and context emerging from the correspondence of the charlatan Leone Tartaglini are explored in depth, allowing Jacopo Ligozzi, already an accomplished scientific illustrator, to be included in the patronage circle of Cavaliere Leonardo Mocenigo, a renowned Venetian collector. Also, the Mocenigo's artistic relations with Ulisse Aldrovandi, Girolamo Ott, Simone Lando and Francesco Calzolari also make it possible to critically review the apprenticeship of Francesco Ligozzi, Jacopo's younger brother.

Chiara Gauna

I “Cugini Zanetti disegnarono”. Gli album della Morgan Library per le *Antiche statue greche e romane* (1740-1743)

Abstract

The one hundred Anton Maria Zanetti the Elder's preparatory drawings for the sumptuous volumes of the *Antiche statue greche e romane*, che nell'antisala della Libreria di San Marco, e in altri luoghi pubblici di Venezia si trovano (1740-1743), preserved bound in two albums at the Morgan Library & Museum and hitherto unpublished, allow us to focus on his expertise as a draughtsman of antiquity, which is almost completely unknown. These drawings reveal an extremely sensitive interpretation of the ancient sculptures, a significant parallel to the lucid analyses contained in the written “expositions”, and can be compared, in terms of stylistic quality and critical intelligence, with the most avant-garde drawing from antiquity of those years.

Simone Facchinetti

Giovanni Morelli e i falsi rinascimentali: qualche traccia di lettura

Abstract

Giovanni Morelli (1816-1891) was convinced that the authenticity of works of art had to be proven through stylistic and physical-material examination. Sources and written documents were of secondary value, as were any signatures, tags and inscriptions placed on paintings, which were to be observed with a dose of precautionary suspicion and, in any case, without ever taking the place of verification by the experimental method. Some of Morelli's most sensational discoveries concerned works that, prior to his studies, were considered to be mere copies. Perhaps it was also thanks to a youthful mistake (when he bought a fake Leonardo as an original) that Morelli refined methods of analysis to recognise forgeries.

Matteo Lampertico

Tancredi e l'America

Abstract

The collecting Tancredi's artworks in America were fostered by the prestige of Peggy Guggenheim, who, at least until 1959, was active displaying his works into major American museums. In addition to donations to such institutions, Guggenheim also contributed to selling works by the artist to American collectors visiting Venice. This continuous promotional activity culminated in an exhibition organized in 1958 by Peggy Guggenheim at the prestigious Saitenberg gallery in New York. The catalog edited for the exhibition was accompanied with only three illustrations and in the reviews of the time there are only sporadic mentions of the works presented. This exhibition is reconstructed here for the first time thanks to the discovery of an unpublished documentation and it is possible now to know exactly how many and which works were exhibited. The brief description of the exhibition unearthed seems to confirm the hypothesis already advanced in 2011, when we proposed to identify the artworks exhibited in New York with a group of unpublished paintings rediscovered. This research expanded from the lists that appear on more than one occasion in the exhibition catalogs of the time, where the names of those who had acquired his works both in Europe and America are given. These are more than thirty museums and private collectors, almost all of them American, who in 1958 already possessed works by Tancredi. Until now this research lead, which has proved very fruitful, had never been systematically explored. It has thus been possible to identify five works preserved in American and European museums – until now unknown – In addition to the seventeen that were already known to the literature. To these are added other paintings preserved in Italian collections, but of which the provenance from American collectors can be documented with certainty, which are published here for the first time and constitute a significant addition to the studies on the artist.