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Clario Di Fabio

Tino di Camaino nella bottega di Giovanni Pisano, circa 1300: indagini su un *Sant'Andrea* pistoiese

Abstract

The marble gothic statue of Saint Andrew, actually on display in the right nave of Sant'Andrea in Pistoia, but originally conceived for the lunette of the romanesque main portal of the church, was published in 1908 by Adolfo Venturi as a work by Giovanni Pisano, but it hasn't been ever exhaustively analyzed. This paper traces the history of studies concerning the statue, emphasizes unusual aspects of its iconography and location and tries to precise its chronology in relation to the history of Pistoia between Due and Trecento; it also proposes to recognize it as an early work by the Sienese Tino di Camaino, who had previously worked in his own city under the direction of Giovanni Pisano. After 1298, Tino followed the master to Pisa and cooperated - as scholars have suggested - to the pulpit for Sant'Andrea di Pistoia, finished in 1301. The statue of the Apostle was originally conceived as part of this project, but his execution was entrusted - as the study tries to prove - to Tino, at that time particularly highlighted for his skill in emulating the style and the models of his master.

Giuseppe Pavanello

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

Abstract

This is the fourth part of a study on 18th-century Venetian stucco work. It examines the cycle in Palazzo Sagredo, a famous work by Abbondio Stazio and Carpofofo Mazzetti Tencalla, which was documented by J.C. Füssli in 1774. It maintains that the alcove of Palazzo Sagredo (at the Metropolitan Museum of Art since 1906) was made around the year 1700. The author proposes that the inscription in the so-called 'casino' with the names of the two stucco-workers was added in the 19th century, at the time the main floor of Palazzo Sagredo was embellished with stucco decoration. In this period, Agostino Sagredo, curator of the Museum Correr, was living in the palace. The 19th-century additions should be read, in fact, as another example of the 18th-century revival in stucco work that persisted well into the 20th century. The 'portego' of Ca' Farsetti, for example, was redecorated in an 18th-century style by copying the Rococo stuccos in Palazzo Carminati.

Giovanni Boraccesi

Nuove testimonianze di oreficerie austriache e tedesche in Puglia

Abstract

In spite of the notable distance which separates Apulia, the province of Bari in particular, from Augsburg and Vienna, some Baroque religious silvers have arrived here. They were made in the golden laboratories of these cities beyond the Alps as the stamps of guarantee certify. In particular we are speaking of two Viennese goblets (Chalices), today present in the Museo Diocesano of Bari, and both linked to the munificence of the archbishop of Bari Mr M.C. de Althan (1728-1735). Then he moved to the episcopal seat of Vac in Hungaria, Waitzen at the time, where he stayed from 1735 to 1756. We have to add three monstrances produced in Augsburg, two by F.X. Seidler and one by L. Kolb, kept in the Museo Diocesano of Bari, in the Museum of Treasures in the Basilica of Saint Nicholas and in the Saint Salvatore Church of Capurso. They were all commissioned by the only, and still unknown bishop or abbot as the insignia (emblema) carved on each of them, attests.

Nicole Hegener, Bernhard Rösch

Tiepolo architetto e Neumann pittore: il ‘problema’ dell’illuminazione nello scalone della Residenz di Würzburg

Abstract

The vaulted architecture, frescoed ceiling and stucco decoration in the staircase of the Würzburg Residence comprise one of the most important Baroque ensembles in Europe. Balthasar Neumann began construction in 1724, and the Venetian painter Giovanni Battista Tiepolo was called upon to decorate the vault, a challenging assignment which he accomplished together with his two sons from 1752 to 1753. To Tiepolo’s painting and Neumann’s architecture, Lodovico Bossi added stucco decoration in 1764-65, thus completing the staircase. A decisive part of Bossi’s stucco campaign involved changes to the illumination of the hall, which also had an impact on the perception of Tiepolo’s frescoes. These alterations were approved beforehand by Bossi’s employer, Prince-Bishop Adam Friedrich von Seinsheim, who had personally overseen the creation of the ceiling frescoes.

This article shows that Bossi’s intervention corresponds closely with Tiepolo’s “management of light” in the fresco, and thus that it should be considered an ideal realization of the painter’s own invention. In addition, the proto-Classical mural decoration echoes the neo-Palladian style of Venice, which provided Tiepolo with a familiar model for stucco-framed frescoes. In consequence there is no break between the frescoed vault and the wall. Rather, the parietal decoration is ultimately rooted in Tiepolo’s ingenious conception. Together, fresco and stucco constitute not only an aesthetic unity but also the high point of “Venetian Baroque” in Franconia.

Almost completely lost in 1945 was a chandelier created by Materno Bossi in 1774. This most original monumental “sculpture” hung directly below the sun god Apollo, the central figure in Tiepolo’s fresco and the key for understanding the whole lighting strategy of the staircase. Analyzing the pagan representation of the frescoed sunrise together with the chandelier and its sculptural decoration opens the way to a subtle but significant Christian reinterpretation.

Maria Teresa Caracciolo

Sotto il velo di Iside. Artisti romantici davanti alla Natura

Résumé

Le mythe de la déesse égyptienne Isis et de ses mystères connut une grande fortune dans la seconde moitié du 18ème siècle et au 19ème. Plusieurs motifs sont à l’origine de cet engouement: l’égyptomanie, déjà présente dans la culture occidentale avant l’expédition d’Egypte de Bonaparte et qui sera encore renforcée par celle-ci, l’essor de la Franc-Maçonnerie, la fascination exercée par le temple d’Isis à Pompéi, enfin la quête d’irrationnel et d’absolu qui prend progressivement le dessus sur l’omniprésente Raison du temps des Lumières. La figure de Moïse l’Egyptien suscita alors l’intérêt des philosophes et des historiens et inspira les poètes et les artistes. L’approche du personnage biblique qu’en proposa Friedrich Schiller tient à la fois de la philosophie de l’histoire et de la poésie: après avoir donné une conférence à l’université d’Iéna sur le sujet, le poète composa une ballade intitulée *Das verschleierte Bild zu Saïs* (L’image voilée de Saïs) évoquant la statue voilée de la déesse dans le temple égyptien de Saïs, objet de la quête d’un adepte décidé à découvrir les secrets cachés sous le voile qui couvre le visage divin. Après être parvenu au bout de sa

quête et avoir arraché le voile, l'adepte succombe néanmoins au désespoir. Une traduction en image de la ballade est proposée par un dessin de Füssli au Kunsthaus de Zurich. L'artiste reprit le sujet en Angleterre pour illustrer le poème d'Erasmus Darwin *The Temple of Nature or, The Origin of Society*, de 1803. Le thème du voile d'Isis reviendra comme un leitmotiv dans la littérature et la poésie du 19ème siècle, de Novalis à Shelley et à Théophile Gautier. Pour les Romantiques, l'artiste est en effet l'intermédiaire entre la nature divinisée et l'homme et il est chargé de révéler au non-initiés tour à tour la vérité, la beauté, l'amour. Une peinture et un dessin de Carl Gustav Carus traduisent les idées que Goethe exprima aussi sur le sujet à la fois dans ses poèmes et dans *Faust*.

SCRITTI PER ANTONELLO CESAREO (parte seconda)

Elisa Debenedetti

Uggeri e Cassas. Due mostre e una rettifica

Resumé

Les précieuses panoramiques ante litteram du Palatino dalla chiesa di San Gregorio et de l'Aventino dal convento di San Bonaventura, erroneamente attribuite a Luigi Rossini dans le numéro 4 de 2015, doivent plutôt être rattachées à Louis-François Cassas. Suite à cette nouvelle lecture, il convient d'interpréter les deux pages du Carnet d'Angelo Uggeri publiées dans ce même numéro et entachées de quelques «licences architecturales», comme la Chiesa e il Convento di San Bonaventura et la Via Crucis qui se trouve juste à côté. Dès lors, les parallèles pouvant être établis sont entre la partie gauche du Palatino de Cassas, gravée à l'eau forte par l'artiste, par Jacques-Louis Bance et par les frères Piranesi, et une page des Journées Pittoresques d'Uggeri qui reproduit un détail de cette dernière ; et entre la partie centrale de l'aquarelle originale de l'Aventino toujours de Cassas, qui met l'accent sur les ruines de la Domus Augustana, et une autre feuille des Journées.

Loredana Lorizzo

Ricordi del *Grand Tour*.

Lo Studio Cades e Santucci in via Vittoria a Roma

Abstract

The author presents two set of italian plaster impressions of intaglios, executed in Rome c. 1840 by Tommaso Cades and Santucci, revealing an unknown partnership of engravers with studio in via Vittoria 19. The group is presented in two trays, each one with the intaglios depicting classical and modern portraits in gilt-card frames, accompanied with a handwritten inventory and a catalogue list, inscribed with the maker's name and address. Typical objects for Grand-Tourists, the casts portray the illustrious men from Omero to Antonio Canova celebrating the continuity with the classical tradition.

Jean-Philippe Huys

Hercule à la croisée des chemins. Le choix de Felice Giani

Riassunto

L'episodio di Ercole al bivio, rappresentato dagli artisti fin dall'antichità, illustra il tema universale della scelta di vita tra il faticoso cammino che conduce alla virtù e la facile via che porta alla voluttà. Un grande disegno inedito di Felice Giani, qui messo a confronto con un altro simile di sua mano, mostra quanto il maestro neoclassico fu debitore dell'invenzione di Annibale Carracci e nello stesso tempo capace di reinventare questo modello in un'interpretazione propria che figura il protagonista nell'istante in cui ha appena compiuto la scelta giusta.

Enrico Lucchese

Felice Giani a Montmorency: un nuovo disegno e qualche riflessione

Abstract

The scientific paper is focused on decorations painted by Felice Giani in the villa of Antonio Aldini at Montmorency, near Paris, from November 1812 to the Summer of the following year. Aldini was Secretary of State of Napoleonic Kingdom of Italy and Treasurer of the Order of the Iron Crown: his villa was destroyed in 1818, today there are only drawings to document Giani's work. A new sheet allows to reconstruct better the sequence of rooms in the building. This graphic sketch displays inscriptions: it dates back to January 1813 and refers to the ceiling of the principal hall in villa Aldini. The central oculus depicts Apollo's chariot, an iconographic theme developed in the same format in a Giani's drawing of the Cooper-Hewitt Museum in New York. In the latter sheet the signs of the zodiac behind the sun god correspond to the date of birth of Antonio Aldini.

Roberto Pancheri

Il Ritratto di Martin Knoller dipinto a Vienna da Giambattista Lampi

Abstract

In autumn 1790, Martin Knoller traveled for the first time to Vienna. On September 9th of the following year, he became a member of the Imperial Academy of Fine Arts. The execution of a portrait of him dates back to that circumstance; it is known in two redactions and has remained until now unidentified. The author of both paintings is Giovanni Battista Lampi, at the time professor at the Academy in Vienna: the portrait can be read as a tribute to a colleague.

Simona Sperindei

Un souvenir di Filippo Agricola per la duchessa di Sagan: il "tondo Taddei"

Abstract

Filippo Agricola's Madonna con Bambino e san Giovannino, reproducing Michelangelo's Tondo Taddei, is a recently rediscovered painting whose subject has been reproduced by different engravers (also in «L'ape italiana» 1837). It represents a relevant point to reconstruct the artist's oeuvre. The story of its transfer from its original location to Vienna, as a souvenir of the Duchess of Sagan's Italian tour, is traced in this article. This painting, attributed in the past to Luigi Agricola, was instead commissioned to his son Filippo by the Duchess of Sagan. Some of Filippo's paintings for the Duchess' collection were widely known among their contemporaries, particularly the Duchess' portrait and the Sacra Famiglia presented in this article.

Bernardo Falconi

Una miniatura con i ritratti dei figli di Eugenio de Beauharnais e Augusta Amalia di Baviera come cherubini

Abstract

The expert miniaturist represents the five young princes as cherubs, peeping from soft clouds that almost obscure the blue of the sky. This iconography, which was widely used in the eighteenth and nineteenth centuries to remember, above all, deceased children, was adopted, on this occasion, to represent children who were still alive. In fact, all five princes would live to adulthood and contract excellent marriages with the scions of important royal houses. The miniature, which is unsigned, is directly related to an oil painting made by Joseph Karl Stieler in Munich in 1815. The original adorned the bed-chamber of King Maximilian Joseph, the maternal grandfather of the small children, and is still conserved in the collections of the Residenz. A second version, which has yet to come to light, was also kept in

Munich, in the bed-chamber of Prince Eugène, at Leuchtenberg Palace. A contemporary watercolour, by an anonymous hand, showing a view of this room, testifies that this was indeed a faithful replica of the first oil painting. The existence of at least two watercolours (Arenenberg, Napoleonmuseum; and the von Hessen-Darmstadt collection) that faithfully reproduce the painting by Stieler, both made in 1815 by Franz Lieder (Potsdam, 1780 – Budapest, 1859) – mainly active in Vienna, where he specialised in small-scale portraits, as both watercolours and miniatures –, suggests this work can also be attributed to his catalogue. Apart from the works by Lieder mentioned above, only one other small-scale image is known d'après the prototype by Stieler, namely the version painted by the Viennese enameller Leopold Lieb, again in 1815, on the back of a porcelain plate that decorated the dressing table of Maximilian Joseph of Bavaria.

Rita Randolfi

Gli inventari dei beni di Pietro e Giuseppe Tenerani: documenti per scoprire e datare nuove opere

Abstract

Through the study of the inventory of the goods written after the death of Pietro Tenerani, the article clarifies some aspects of his personality that were less known. The inventory dates later works, such as the sepulchral monument to Giulio Lante in Santa Maria sopra Minerva, in Rome, or the Vesta for the king of Bavaria, whose finalization is owed to his students. Pietro had a rich library and an interesting collection of paintings, some of those from contemporary painters, others copies of the famous works of the past. This art collection reveals a broad culture and a taste perfectly in harmony with Purism. Tenerani was very close to his family, a teacher generous towards his students, a lover of literature, music, history and art in general, a trustworthy friend of many of his colleagues, and a businessman. The inventory of the goods, here announced for the first time, of Giuseppe, the brother of Pietro, allows to understand better the affectionate and professional relationship between the brothers, who worked together but also in separate ateliers. Giuseppe's inventory expands the catalogue of this little-known artist, author of the monument to Teresa Pelzen in Santa Maria del Popolo, formerly attributed to Pietro Tenerani.

Emanuela Rollandini

Tigri, grottesche e fiori: qualche aggiunta agli ornati di Tommaso Castellini fra Brescia e Trento

Abstract

Tommaso Castellini (Brescia, 1803 - Gussago, Brescia, 1869) was a pupil of Ferdinando Albertolli and Domenico Moglia at the Accademia di Belle Arti of Brera in Milan. Known as an able decorator and painter of flowers, from 1833 to 1834 he painted a room in Raphael style in palazzo Thun in Trento. This decoration with flowers and grotesques suggests new attributions: a room in palazzo Passerini in Brescia, influenced by the frescoes in the loggia of Giardino segreto in Palazzo Te in Mantova, and a ceiling in palazzo Averoldi, also in Brescia. A last attribution to Tommaso Castellini in Castello Calini in Lograto has been made possible lately thanks to new documents, found in the Archivio di Stato in Brescia.

Matteo Gardonio

Per Urbano Nono: una primizia 'neoclassica' e alcune precisazioni

Abstract

Urbano Nono – brother of the well-known painter Luigi Nono – was one of the most important sculptor in the venetian environment at the end of XIX Century. In this article, the author reveals a new statue by him influenced by Ingres and reconsiders all the sculptures made by Nono for Sacile, town where the family stayed for a long time.