



# RICCHE MINERE

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Enrico De Iulis

## Tra immagine e testo (VI). *La Storia di Hypnos e Pasitea*

*Abstract*

This article starts from the iconographic sources of the little painting by Lorenzo Leonbruno called with a generic title: "Allegoria". Each of the two figures in the painting is taken from two different drawings by Andrea Mantegna; the sleeping nymph is taken from a "Metamorphosis of Amymone" where the woman leans on an object similar to an amphora, than changed by Leonbruno in a cerulean globe. The kneeling man is taken by the figure of Mercury in the engraving known as "Virtus Deserta". In this last case Leonbruno changes the winged shoes and the thyrsus of the god in a winged helmet and a rod. Furthermore, the arm of the male figure in the painting is carrying a branch of palm. These little changes of attributes give a new identity to the two protagonists that may have been deduced by a mythological scene. The source of this scene is the "Dionysiaca" by Nonnus of Panopolis and it's related to another famous engraving called: "Raphael's dream" by Giorgio Ghisi after a drawing of Luca Penni. These two artworks are not allegorical inventions but represent two moments of the story of Hypnos and Pasithea, narrated by Nonnus in the "Dionysiaca".

Antonio Pepe

## Una nuova *armatura* di Paolo Veronese

*Abstract*

A new attribution of a drawing by Paolo Veronese, preparatory for a detail in the monumental altarpiece representing the *Martyrdom of Saint Justina* in the eponymous basilica in Padua, offers an opportunity to reassess the painter's working methods. This specific case further allows for a clearer understanding of the collaborative dynamics with his brother Benedetto Caliari, who was involved in the Paduan project, and situates the work within the broader context of the Sagredo family's collection practices.

Lorenzo Gigante

## "Luse da sto gran lume Varotar". *Strategie comunicative della famiglia Varotari fra inediti, testi e contesti*

*Abstract*

Three generations of the Varotari family occupied the Venetian artistic scene from the end of the sixteenth century to the second half of the seventeenth century, from the founder Dario to Alessandro – known as Padovanino – and his sister Chiara, up to Alessandro's children, Ascanio and Dario il Giovane. Each generation, each in its own way, has

tried to make its own contribution to the construction of a myth linked to family continuity, a myth more declaimed than effective. Through the analysis of contemporary literature, unpublished or little-known pictorial and literary works, this essay analyzes the strategies that the different members of the family adopt for this purpose, some putting their hands to the pen and some to the brush. In this way, it reveals an absolutely conscious plan, which exploits the contacts of the family with the nascent Venetian art criticism and with the Venetian and Paduan cultural elites. Dario Varotari il giovane, in particular, is part of a network that links the world of academies, artistic literature, art dealers and patrons, all put at the service of family exaltation, of a fictional but tenaciously pursued myth, that of the artistic gens of the Varotari.

Emanuele Principi

## **I *Capricci* di Canaletto per i Giovanelli, le tele di Battaglioli-Zugno da palazzo Mocenigo a Padova e l'attività dell'antiquario Giuseppe Rizzoli**

*Abstract*

This article investigates the history and the movements of the two Canaletto's *Capricci*, originally commissioned for Villa Giovanelli in Noventa Padovana (1723), during 18<sup>th</sup> and 19<sup>th</sup> centuries. Firstly, new archive findings rewrite the history of the decoration of the Villa, testifying a disposition of the two Canaletto's paintings in the main hall that changes the thoughts about the 18<sup>th</sup> Century original arrangement. Then, other documents describe the events that occurred to the *Capricci*, from their purchase and removal by the paduan antique dealer Giuseppe Rizzoli in the 19<sup>th</sup> Century to their consequential sale to the Russian architect Alberto Cavos in Saint Petersburg (1846). Fourteen years later, Rizzoli sells to the same Cavos also six canvases painted by Francesco Battaglioli and Francesco Zugno from Palazzo Mocenigo in Padua.

Salvatore Anselmo

## ***In loci sacris. Intagli e intarsi nella prima metà del Settecento nella Sicilia occidentale***

*Abstract*

We have examined the primary workshops of carvers active in western Sicily from the late seventeenth century to the first half of the eighteenth century. These ateliers, sometimes under the guidance of renowned architects and local painters, produced intricate wooden artifacts with complex inlays, including mother-of-pearl, reflecting the prevailing cultural trends. In addition to the lingering influence of the late Mannerist style from the end of the seventeenth century, we observed the incorporation of Baroque and late Baroque works of Roman origin, reflecting the exuberant French rococo style. These carvings, such as cabinets, cantories, keepers, choirs, frontals, tabernacles, and tables, primarily intended for church settings, provide evidence of the penetration of Roman Baroque aesthetics in Sicily. This influence was facilitated by prominent figures, including the cruciferous architect Giacomo Amato, known for his extensive collection of drawings housed in the Regional Gallery of Sicily in Palermo, Palazzo Abatellis. Amato collaborated with the painter Antonino Grano and the experienced Marattesco Pietro Aquila (de Aquila). The wooden works, though subject to attribution debates, were created for churches and oratories in Palermo. These spaces were not only shaped by architects but also painters, sculptors, marble workers, silversmiths, goldsmiths, coral artisans, embroiderers, weavers, and plasterers, often working closely together. These were indeed teams of artists documented in the most renowned Sicilian workshops from the late 1600s to the mid-1700s. Notably, local workshops in Agrigento and Trapani, while influenced by the innovations of Palermo's carvers, produced carvings with complex iconographic programs, likely inspired by theologians or patrons. The activity of the Franciscan friars was particularly significant in this regard, as they excelled in crafting valuable carvings. Lastly, we focused on the benches of the oratory of San Lorenzo in Palermo, consisting of 22 micro boxwood sculptures crafted between 1702 and 1703 by Leonardo Bongiorno from Trapani. An unpublished document confirms the collaboration of Giacomo Serpotta, the renowned Sicilian plasterer, who often worked alongside Amato.

Jan-Christoph Rössler

## **Architetti e architetture (II).**

### **Case di *proti* veneziani: da Sansovino a Maccaruzzi**

*Abstract*

A series of unpublished documents sheds light on the houses built by the architects Jacopo Sansovino, Simon Sorella dalla Porta, Tomaso and Francesco Contin, Baldassare Longhena and Baldassare Garzotto, Iseppo Sardi, Bortolo and Zuanne Filippini, Domenico Rossi and Bernardino Maccaruzzi for themselves between 1554 to 1796 in various parts of Venice. Depending on the economic possibilities and the ambitions of the architects, the results vastly differ in size and architectural quality, with Maccaruzzi's late palazzetto being probably the most noteworthy example.

Christian Bonaventura

## **Per Simon Papa. Un'aggiunta documentaria e una proposta attributiva**

*Abstract*

Due to the many aspects still not far outlined regarding the artistic developments in the Viceroyalty of Naples during the early decades of the 17th century, the lesser-known figure of Simon Papa becomes a certain resonance. He was mentioned by Bernardo De Dominici in his narrative as "il Moderno" and regarded as the final representative of a convoluted genealogy of artists sharing the same name, which is divided between the 15th and 17th centuries. The few documents that have emerged thus far, along with the circumstances that have hindered the recognition of his works, have delayed the understanding of the artist and his critical definition. The discovery of the marriage process document at the Diocesan Archive of Naples has enabled us to clarify the chronological parameters of his activity, as well as his origins and training under the guidance of Luigi Rodriguez. The data currently available not only provide a more defined profile of the artist but also allow us to expand Papa's catalog and now we can attribute more convincingly to him works such as the Madonna *Visitapoveri* in Maddaloni and a *St Sebastian cured by Irene*, which has passed through the antiques market and was noted in 1981 in the Matthiesen Gallery catalog.

Antonello Ricco

## **Un *Crocifisso* di bronzo in San Salvatore a Gerusalemme: una proposta per Camillo Rusconi**

*Abstract*

This article aims to include a new work in the catalogue of the sculptor Camillo Rusconi and to clarify the attribution of several bronze crucifixes attributed to him in recent years. At the same time, it wants to make a contribution to the knowledge of the artistic heritage of the Terra Sancta Museum in Jerusalem. The discovery of this masterpiece in Jerusalem inaugurates new research into previously unexamined artistic artefacts.

Giuseppe Pavanello

## **Gregorio Lazzarini: "la Temperanza, che modera la Cupidigia al dettato della Ragione"**

*Abstract*

The versions made by Gregorio Lazzarini of a single subject depicting "la Temperanza, che modera la Cupidigia al dettato della Ragione" (Da Canal) ["Temperance, which tames Greed to the dictates of Reason"] are here published.