



RICCHE MINERE

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Maria Cristina Rossi

Tra vescovi e aristocrazia cittadina: la cattedrale di Bari in età angioina (1266-1309)

Abstract

The history of Bari's medieval cathedral is widely known. However, the works dating from the second half of the thirteenth century. However, works dating from the second half of the thirteenth century to the early fourteenth century allow us to reflect on that phase of construction. This work focuses on the commissioning of decorative elements attributed to the most important families in Bari society in the mid-thirteenth century, in particular the Effrem family, reconstructing their political rise thanks to the analysis of the ciborium and wooden beams attributed to them.

Fernando Rigon Forte

Le Stagioni di Jacopo Bassano (II). Meditazioni testamentarie nelle prime redazioni dell'Autunno e dell'Inverno: nuove fonti

Abstract

The *Four Seasons* by Jacopo Bassano should be read as an evocation of the *Quattuor Tempora*. This is evident from the presence of biblical references to fundamental moments in the history of Salvation in the background of the pastoral scenes depicted in the foreground: the Expulsion from Eden in *Spring*, the Sacrifice of Isaac in *Summer*, Moses receiving the Law in *Autumn*, and the Journey to Calvary in *Winter*. Medieval exegetical texts – particularly those by Rabano Mauro and Guglielmo Duranti – are considered, supplementing the sources already cited by Kirsi Eskelinen in 2011. The four biblical episodes characterizing each of the four Seasons find confirmation in the frescoes of the Rosary chapel in the church of Cartigliano.

Isabella Di Liddo

Sculture lignee napoletane in Puglia tra XVI e XVII secolo: Francesco de Salepiscis e i Misteri della Passione di Molfetta

Abstract

In recent years, art-historical studies have reassessed Neapolitan wooden sculpture from the late sixteenth and early seventeenth centuries, long overshadowed by the better-known marble production. Its growth was driven by the demand: Francesco de Salepiscis for sacred furnishings from the new religious orders – Jesuits, Theatines, and Cap-

uchins – engaged in promoting Counter-Reformation spirituality. Contemporary sources, including De Dominici, confirm the dynamism of this field and its strong connection to the devotional needs of ecclesiastical, noble, and Spanish court-related patrons. Among the most active families of woodcarvers were the Ferraro, Gallo, Maresca, and Quattraro, and above all the Stellato, who have recently been the focus of renewed scholarly interest. Within this context we may place a group of five polychrome wooden sculptures depicting the Mysteries of the Passion, now preserved in the Archconfraternity of Santo Stefano in Molfetta. The study of the Molfetta Mysteries constitutes an emblematic case for understanding the operative and stylistic dynamics that characterized one of the most vibrant – and at the same time least explored – sectors of sacred art in early seventeenth-century southern Italy.

Chiara Lo Giudice

Novità su Jacopo Amigoni

Abstract

The study examines a series of drawings attributed to the Venetian painter Jacopo Amigoni (1682 ca-1752), which arrived at the Staatliche Graphische Sammlung in Munich from the Halm-Maffei collection. The works of art are discussed in terms of attribution, typology and connections with the artist's paintings. In addition, a *grisaille* depicting the *Allegory of Earth* is presented, which was part of a series of works used as prototypes for a suite of engravings published in Venice by Joseph Wagner. New information is also presented regarding Amigoni's time in Bavaria: it has emerged that some of his paintings were used as prototypes for thesenblätter published in Augsburg between the 1720s and 1730s.

Iana Sokolova

Il ritorno di una raccolta: il catalogo ritrovato del Gabinetto di pittura fiammingo-olandese venduto da G.B. Bodissoni alla corte sabauda nel 1737

Abstract

This study examines the acquisition, by Carlo Emanuele III, of a collection of Flemish and Dutch paintings purchased in Venice in 1737. The research originates from the discovery of a catalogue long thought to be lost, *Cabinet, ou galerie de tableaux des plus renommés peintres flamans, et holandois, qui est à vendre chez monsieur Bodissoni, qui en est le propriétaire, demeurant à Venise dans la rue du Remede au pont de l'Ange*, mentioned by Giambattista Pittoni in a letter to Filippo Juvarra dated 1735. The rediscovery of this document makes it possible to reconstruct more precisely the circumstances of the purchase and to reassess the composition of the collection. Until now, only the total number of paintings acquired was known, and out of more than one hundred works only thirteen had been identified. The catalogue now allows for a significant expansion of knowledge regarding the ensemble, especially through comparison with eighteenth-century inventories of the Savoy collection. In addition to the full publication of the catalogue – accompanied by its transcription and an attempt at identifying the works – the article also presents a profile of the Venetian art dealer Giovanni Battista Bodissoni and a comprehensive re-examination of the circumstances surrounding the acquisition.

Luca Brignoli

La collezione di Sándor Lederer a Budapest. Riletture storico-critiche e novità documentarie

Abstract

The discover of an unpublished typescript in the archives of the Museum of Fine Arts in Budapest allows to analyze the important art collection of the engineer and connoisseur Sándor Lederer. From this source grows a series of news about the context and provenances of paintings (above all Sodoma's *Death of Lucretia*, the masterpiece of the collection) from the late nineteenth-century art market between north Italy, Berlin, Munich and Vienna, places where Lederer usually bought his paintings.

Giovanni Boraccesi

La Puglia delle sorprese: nuove oreficerie medievali

Abstract

Although shortly before 2005 I carried out a broad and complex survey of places of worship in Puglia to identify liturgical artefacts made in a specific chronological period – the results of which later flowed into the publication of the book *Sacred Goldsmithing in Puglia between the Middle Ages and the Renaissance* –, in this contribution I propose four unpublished pieces, different in extraction and cultural context, evidently not shown to me in my aforementioned survey and discovered recently: one in the Church of Santa Maria della Pace in Noicattaro and three in the Benedictine Monastery of San Giovanni Evangelista in Lecce.

Francesco Ceretti

Un orologio notturno di Lorenzo De Ruggiero: orologio e collezionista napoletano tra il marchese del Carpio e Paolo De Matteis

Abstract

Focusing on the fascinating phenomenon of seventeenth-century night clocks, this paper presents an unpublished timepiece crafted by the Neapolitan clockmaker Lorenzo De Ruggiero. The article attributes the painted dial to Paolo De Matteis and connects it to the figure of the Marquis del Carpio, Viceroy of Naples from 1683 to 1687, who owned two lost clocks by De Ruggiero. Additionally, the study delves into the figure of the clockmaker, revealing his previously unknown role as a collector of paintings by various Neapolitan masters, including Agostino Beltrano called Agostiniello, Giacomo Di Castro, Carlo Coppola, Bartolomeo Passante, Luigi Rodriguez called Loise Siciliano, and Hendrick de Somer called Enrico Fiammingo. To support this analysis, the paper includes the full transcription of the inventory of Lorenzo De Ruggiero's collection, compiled in 1686. Although previously known to scholars of Bartolomeo Passante, this document has never before been published in its entirety.

Giuseppe Napoletano

Per Giacomo Farelli: una *Leda e il cigno*, altri dipinti inediti e poco noti

Abstract

Giacomo Farelli played a leading role in the Neapolitan art scene in the second half of the 17th century, distinguishing himself for his significant achievements in the field of painting, for the prestigious public offices he held, and for the knighthoods he was awarded. Despite the fame he enjoyed among his contemporaries and the large number of works he left behind in Naples, Pisa, and Abruzzo, Farelli was the victim of a *damnatio memoriae*, for which he was redeemed from thanks to a monograph dedicated to him by Riccardo Lattuada and Laura Raucci. This important editorial effort finally freed the painter from a critical judgment that had relegated him among the minor artists, comparead to artists such as Luca Giordano and Francesco Solimena. This contribution analyzes unpublished and little-known works by Farelli, which expand his artistic catalog and provide further food for thought on his method of image construction.

Marco Bombardieri

Un bozzetto, un disegno e una pala d'altare: aggiornamenti al catalogo di Francesco Lorenzi

Abstract

Francesco Lorenzi (Mazzurega, 1723 - Verona, 1787) was a pupil of Giovan Battista Tiepolo and a leading figure in 18th-century painting in Verona. This paper examines the altarpiece with *The Trinity and saint Anthony Abbot, saint Benedict, and blessed Beatrice II d'Este* painted for the church of the monastery of Sant'Antonio in Polesine, near Ferrara, and explores its creative process and conservation history. For this altarpiece, Lorenzi did an unpublished sketch and a previously-known drawing, which is now correctly linked to the great Ferrarese painting, demonstrating how the creative process led to modifications and transformations compared to the original idea.