



RICCHE MINERE

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Irina Artemieva

L'Adultera Soranzo di Paolo Veronese ritrovata

Abstract

For centuries tracks of one among the most celebrated paintings of the Venetian Renaissance depicting Christ and the adulteress had been lost. It was one of the masterpieces by Paolo Veronese. It has now been traced in the museum of a far distant city, at the eastern end of Russia, Khabarovsk, in the Museum of Fine Arts of the Far East. It was sent there as a work that could be used for artistic education of that population, according to a principle dear to the Soviet Union government that brought many paintings to be taken from the collections of the Hermitage Museum in Petersburg and moved all over the country. A very careful and close analysis of its provenance, of the art market and the changes in ownership led to the conclusion that we are really in front of the painting by Paolo Veronese mentioned by Carlo Ridolfi in his *Maraviglie dell'arte*, which passed on the antiques market in London and Paris, arousing the desires of possession and, incredible failures in the auctions and even considered a painting of the workshop. We are facing a work of art, unfortunately not in excellent conditions – as already complained in the past centuries – but which, nevertheless, still shows parts of its great pictorial quality and which was restored in the second half of the past century with great care and caution.

Franco Paliaga

I 'falsi' Giorgione e Tiziano di Pietro della Vecchia: i dipinti della collezione Fontana proposti in vendita al cardinale Leopoldo de' Medici

Abstract

The essay traces the story of the sale of paintings owned by the dealer and collector Francesco Fontana to the Cardinal Leopoldo de' Medici in 1675. The episode, already known to scholars thanks to an essay by Lucia and Ugo Proccacci, published in 1965, prompted from the correspondence between the florentine cardinal and the venetian Marco Boschini kept in State Archive of Florence, has been revised and deepened in the light of nine unpublished letters sent by the secretary Fabrizio Cecini to the Duchess of Parma, Margherita de' Medici found at the State Archives of Parma. Through this new chart it was possible to more accurately determine what were the works buy and which rejected, providing useful information on the activities do not always crystal clear breakthrough in this circumstance by the venetian painter Pietro della Vecchia, known "infringer" of works by Giorgione and Titian. The story brings

out clearly and detailed the role played by four people who for more than thirty years at least, were the real stars of the Venetian art market of the seventeenth century: Paolo Del Sera, Marco Boschini, Pietro della Vecchia and Nicolas Régnier, on whose mutual relations and weaves were grafted the most important transactions and sales of paintings of the period, putting even for the first time presented the figure of Fontana, character completely forgotten by the studies, including recent ones, on the Seventeenth-century Venetian collectors.

Fausto Fracassi

Giosuè Scotti frescante tra la Lombardia e il Baden-Württemberg

Abstract

The Scotti Palace rises in Bergamo, in the heart of the upper town. It is a beautiful example of 18th century residential architecture. The Fogaccia family from Clusone started building it in 1757. The ceilings of the large rooms on the second floor were frescoed with mythological and allegorical scenes, whose style initially seems to fit with that of Carlo Innocenzo Carloni (1687-1775), an artist coming from Scaria d'Intelvi (Como) who worked a lot both in Italy and abroad, especially in Germany, in the mid-eighteenth century. Yet, at a closer examination, the paintings reveal a strong brushwork and bright colours, which distinguish them from the Master's more delicate ones. Such stylistic features on the other hand, characterize the Scottis, a family of painters also native of Como (Laino) who operated in Carloni's sphere, with whom they happened to work. Now, thanks to a favourable circumstance, the question of authorship can be defined more clearly. In 1784 architect Giacomo Quarenghi wrote to Giuseppe Franchi to recruit some Italian painters who would work at the court of Catherine II of Russia. In his letter, Quarenghi stated: "I am informing you that, among the three Scotti brothers, Giosuè is the one that has to be sent here. I remember meeting him at the Fogaccias' in Bergamo and seeing some of his works". The supposition is corroborated by the comparison between the frescoes in the Scotti Palace and some paintings by Giosuè Scotti (1729-1785), who worked both in Italy (Como, Brescia, Milan) and abroad (in southern Germany). This comparison, linked to the Quarenghi's and Scotti's biographies, makes it possible to date the frescoes to between the end of the 1750s and the beginning of the 1760s. Nevertheless, this is no more than speculation, as the style of the paintings suggests a later execution, approximately in 1775-1776. Yet, this chronology is supported by the analogy with a cycle of paintings in Hohenstadt, in southern Germany, which was signed by Giosuè Scotti and dated 1765. Since, to the best of my knowledge, it has been almost completely ignored, in this essay I will deal with it. This article, though just the initial stage of a study that might also include the quadrature and the individuation of possible co-workers, nonetheless represents a meaningful contribution to the knowledge of an artist whose profile has been taking shape only in recent times. A general overview of Scotti's main career stages will offer me the opportunity to give a few suggestions that could encourage further in-depth research.

Eleonora Cotini

Fonti visive neerlandesi per Giacomo Ceruti

Abstract

After twenty-five years from the publishing of Mina Gregori's notorious biography of Giacomo Ceruti, his life and works need to be re-analysed in the light of new evidences which confirm his formal proximity to the Neerlandish Art. In particular, we found out new inspiration by investigating into the late production of the artist, although this is the less considered. One of the key perspectives for reading Neerlandish Art is the *tot lering en vermaak* concept, i.e. "learning and enjoying" in its double function of both moral warning and visual pleasure. We applied this concept in reviewing Ceruti's late works and had confirmation of such a typical neerlandish influence: the use of well known and tested visual paradigms aimed at demonizing social evils and calling to a strict ethical and moral conduct. Our analysis started from a formal comparison with graphical works of neerlandish origin that Mina Gregori already identified in the engravers Bloemaert, Nicoleas Berchem and his circle in Amsterdam, and found out a further confirmation in Johann Heinrich Roos' engravings from which Ceruti had certainly taken inspiration confirming his personal interest for north european graphical art, in addition to ancient literature together with neo-illuminist books which he collected for sure. In the light of these clues, that were originated by Mina Gregori's studies, a new chapter is going to be written in order to completing Ceruti's profile as seen in closer contact with formal and iconological prototypes belonging to distant (both geographically and chronologically) artistic landscapes.

Giuseppe Pavanello

Disegni decorativi alla Kunstbibliothek di Berlino (II)

Abstract

This is the second part of a study on Venetian eighteenth-century decorative drawings in the Kunstbibliothek Berlin (the first part was published in issue no. 1 of this same journal). The essay begins with the analysis of a drawing by Girolamo Mengozzi Colonna for the hall of the Roman palace of Cardinal Giulio Alberoni. It proposes the attribution of the figural parts of the project to Mattia Bortoloni, which implies that Bortoloni must have gone to and worked in Rome for a time. The article draws attention to a drawing by Mengozzi Colonna for Palazzo Labia and to a little-known work by the same artist: the decoration of the hall of the castle in Castell'Alfero, Piedmont. The other drawings taken into consideration belong to the second half of the eighteenth century, between Rococo and Neoclassicism. The folios that are attributed to Andrea Urbani and Peter Visconti are remarkable and present several references to frescoes in various Venetian palaces (Barbaro, Baglioni, Loredan Foscarini, Soranzo Piovene, Crotta, Duodo Contarini Michiel, Corner, Zen, Coccina Tiepolo Papadopoli, Donà, Farsetti) and churches (Angelo Raffaele, San Martino). The article goes on to address Neoclassical works in Venice, looking at the personalities of Agostino Mengozzi Colonna, Pier Antonio Novelli, Giambattista Mengardi, Paolo Guidolini, Lorenzo Sacchetti, David Rossi (the author has recently published a monograph on David Rossi). Finally, the essay includes the publication of some decorative drawings from the late eighteenth century in the collections of the Museo Correr, Venice. Of particular interest is a project drawing for the fresco by Giandomenico Tiepolo on the ceiling in Palazzo Donà at San Stin.

Clario Di Fabio

Von Maron a Genova: il *Ritratto di Geronima Gentile Cambiaso*

Abstract

The portrait of Gaetano Cambiaso - painted by Anton von Maron during the fifteen months of his stay in Genoa, between February 1792 and May 1793 has been identified in 1999. This essay is dedicated to the painting originally conceived as its pendant: the portrait of that gentleman's wife, Geronima Gentile Cambiaso. With his usual, extraordinary skill and sensitivity, Maron depicts this young bride dressed in the latest French fashion and surrounded by objects that qualify her as a lady of refined and updated goût, in painting as well as in music: she plays the most recent Paisiello's Piano Sonatas and paints miniatures in the style of Anton Raphael Mengs, the Maron's maestro, father-in-law and artistic sponsor. This painting, joined by descent in a private Genoese collection, enriches the catalog of the Austrian painter as well as that of the works commissioned to him in Genoa by the Cambiaso, a family newly ascribed to nobility (1751), but immensely rich, ambitious and rapidly growing in both political and social fields during the last decades of the Republic of Genoa, before the Revolution (1797). Two members of the Cambiaso family became Doges in this period: Giovanni Battista (1770-1772), the father of Gaetano, and Michelangelo (1791-1793), his cousin and brother-in-law. The bride of the first was portrayed in 1770 by Mengs (it was the unique painting made by this celebrated master in Genoa), the second who promoted his temporary transfer from Rome to Genoa was the most prominent and cultivated of Genoese Maron's patrons.

Stefania Cretella

La grande stagione neoclassica a Brescia: il rinnovamento di palazzo Averoldi

Abstract

The article analyses the frescos painted in the main floor of the sixteenth-century palazzo Averoldi in Brescia, transformed in one of the most significant Neoclassical project in the city. The palace was the subject of a series of architectural and decorative interventions, on order of Chizzola family, who inherited it from Vincenzo Averoldi. Thanks to account books of the end of eighteenth-century and inventories of the following century, preserved in public and private archives in Brescia, it was possible to confirm the authorship of many frescos and to suggest new attributions. From 1788 to 1791, Saverio Gandini, Francesco Tellaroli and Giuseppe Teosa worked together to restoration some rooms in the main block, employing a renovated Neoclassical style. Few years later, Giuseppe Manfredini was appointed to paint the rooms in the western wing, showing a large influence of Carracci's models. In the end, Manfredini and Teosa completed the main block decorating the great hall and the near rooms, included the unusual Chinese Room.