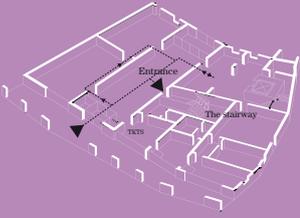


Picture Gallery History The Great Stairway Family Paintings



THE MUSEUM

– in the mediaeval palace “Ricchieri”¹ next to the Dome’s parvis and to the Town Hall there’s since 1970 the Public Art Museum. The ancient patrician palace was donated to the city in 1949 by the Count L.E. Ricchieri from Sedrano². It was opened to the public since 1972 and gets together the so-called “civic art collections” that were preserved before in the nearby City Hall’s Council Room³.

THE PICTURE GALLERY

– it was born thanks to the great legacy of M. Grigoletti,⁴ a painter from Pordenone, professor at the School of Fine Arts in Venice and first rate artist at the European level. The Picture Gallery was getting rich from time to time thanks to legacies, gifts, acquisitions.



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Today, it contains especially works of the Venetian and Friulian artistic production. The place of honour is occupied by G. A. De Sacchis,⁵ known as “Il Pordenone”, the greatest Friulian painter of all times. It has to be signalled the “wooden Sculpture” division that is one of the most important at regional level and the collection of painted “cantinelle” (decorative boards for ceilings, dated back to the beginning of the XV century) and the “Dome Treasure”, a great series of reliquaries, Gothic and Renaissance masterpieces of goldsmith’s art that are entrusted by the nearby San Marco Dome.

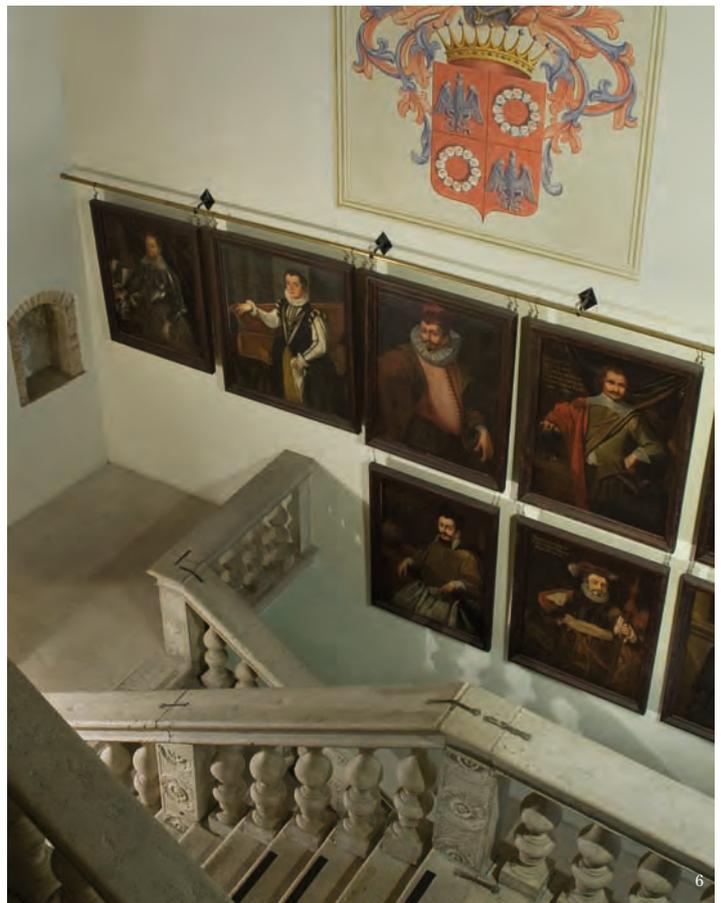


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THE GREAT STAIRWAY AND THE FAMILY PAINTINGS⁶

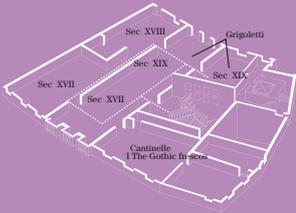
– right to the entrance, there is the great stairway that conducts upstairs. Inside, over the portal, there’s a writing reporting the name of F. M. Ricchieri, who gave place to this monumental building, the architect’s name (Faventino or the architect of Faenza) and the date of the

building: 1699. Above the great stairway there’s a wonderful wooden lacunar ceiling with decorations and polychrome scrolls that give a particular illusionist perspective to the place. At the left wall there are hanged up some portraits representing some of the most important members of the Ricchieri’s family. These are surmounted by the lineage’s coat of arms of recent workmanship; it’s divided in four parts with two silvered eagles and two wreathes of roses, under a crest, a typical Count’s symbol.



6

I The Gothic frescos and the "cantinelle"



THE GOTHIC FRESCOS

– last Gothic Frescos of profane and chivalric nature, that were commissioned approximately at the end of the XIV Century by Ricchieri family to the workers in the Venetian and Friulian area, can be admired during a tour inside the Museum. In the first floor¹ the Ricchieri's wanted hanging up the series named "Tristan and Isolde stories" (with duels² and battles), for the second floor³ they decided to fresco the walls with scenes of Carolingian period (Entrée d'Espagne and The Seizure of Pamplona), of allegoric inspiration (The Planet Venus) and of courtly love.

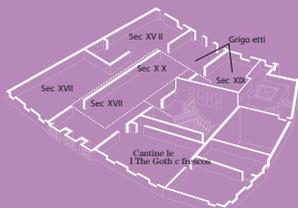
THE "CANTINELLE"

– they are approximately 200 "cantinelle" (wooden boards among the beams in the ceiling) and some of them were deposited by the Banca Popolare FriulAdria of Pordenone. The "cantinelle" had a decorative function, frequent in most of the European Countries from the Middle Ages to the Renaissance. They were set in the ceiling spaces, obtained crossing the supporting beams with the secondary ones.

With middle-aged fabulae and classical sources, they're illustrated love-stories of knights and queens,⁴ hunting scenes, meetings between human beings and supernatural or magic beings, erotic games at the fountain of the youth, as well as the extraordinary mediaeval "bestiario", comprised by unicorns, dragons, flying snakes and the mysterious Harpies/Mermaids that appear in the trains of knights, sometimes engaged in fights and duels⁵.



The XVII Century The XVIII Century Michelangelo Grigoletti



THE XVII CENTURY

– the works of the XVII Century of this museum are made especially by Venetian and Friulian artists. Among them, it stands out the big painting by Alessandro Varotari, known as Padovanino (Padova 1588- Venezia 1649). It represents the Madonna on the throne with the Christ Child between Justice and Saint Marco the Evangelist¹. It's dated back 1626 and was commissioned by the local council for the Town Hall's assembly room. "Winter Landscape"² is a valuable work of a Dutch painter, maybe David Ryckaert (?) (Anversa 1586-1642).



It's full of minute details of the Nordic landscape and is similar to Brueghel painting style. In the upper part of this work Ryckaert has drawn the birth signs, typical of the winter season. This painting was donated by the Count Alfonso from Porcia.



THE XVIII CENTURY

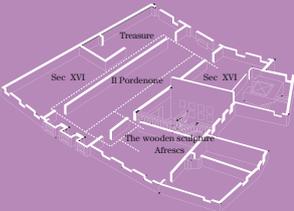
– also the XVIII Century art is proved by artists mainly from the Venetian and the Friulian area. "Madonna with Christ Child and the Saint Bishop"³ is a good example of Nicola Grassi's religious artistic production, a painter from the region of Carnia, in Friuli (Formeaso 1682- Venezia 1748). There are also two paintings by Antonio Carneo (Concordia Sagittaria 1637- Portogruaro 1692) representing the "Allegories" and they were originally set over a window inside the Palace of the Caiselli Counts of the suburb San Cristoforo in Udine. A "Nativity"⁴, coming from the historic collection of Galvani's family from Cordenons, near Pordenone, was painted by Giovan Battista Pittoni (1687-1767). It depicts the Christ Nativity surrounded by a sweet and familiar atmosphere: this painting has a particular form and so it's supposed to be set once over a headboard or a door.



MICHELANGELO GRIGOLETTI

– he was born in Roraigrande (Pordenone) on 29th August 1801 from a large and modest but not poor family. Since 1820 he attended regularly the courses at the Academy of the Fine Arts in Venice, where he became professor. Important commissions offered him the opportunity to work in Trieste, Brescia, Udine and Trento, but especially abroad. In 1843 he painted "The Two Foscari" for Ferdinando II, Emperor of Austria. Three years later he performed for the Cardinal of Hungary, Giuseppe Kopaczky, a huge "Assumption of the Virgin Mary" for the cathedral in Eszergom. But the masterpieces of his 45-years activity are portraits and some of those are among the most beautiful paintings⁵ of the Italian XIX Century. They are masterpieces of psychological permeation, human involvement, expressive force and costumes' perfection. He died in Venice on 11th February 1870 at the height of his activity.

The wooden sculpture
 “Il Pordenone”
 San Marco Dome’s Treasure
 The XVI century



THE WOODEN SCULPTURE

1 – the works in this division represent a primary source for the comprehension of the plastic-figurative art of the XII-XVII Centuries in Friuli Venezia Giulia. A “Veronese” sculpture of the end of the XII century, the “Madonna with the Christ Child”, opens the collection. It comes from somewhere around Aquileia and it’s a real unicum able to enhance our knowledge about omanesque-Gothic sculpture of the whole Venetian and alpine areas. Another masterpiece is the Wooden Altar,² dated back to 1509 and made by Giovanni and Domenico Mioni from Tolmezzo.



XVI CENTURY

– the protagonist of the XVI Century, is “Il Pordenone” and this fact is proved by works on canvas, on wood and frescos. The altar piece “Saint Gottardo between Saint Rocco and Sebastiano” of the 1525 is acknowledged as a real masterpiece. It comes from the Church of the suppressed Capuchin Friary: the saints are disposed in a small votive church in perfect harmony and St. Gottardo, seated on the throne, has a dominant role. There’s also a reference to Gianfrancesco from Tolmezzo, Podenone’s precursor and teacher that is represented in the “Madonna with Christ Child and the saints” (St. Giuliana’s altar piece), dated back approximately 1500. The Madonna, seated on the throne with the Christ Child, the saints Nicolò, Giuliana from Nicomedia, Dorotea, Caterina, Apollonia, Gregorio the Pope and two music angels are painted in this altar piece, a rare example of this author’s paintings on canvas. An unicum is the “Annunciation” by Gerolamo Savoldo (approximately 1480-1548), found in the parish church in Ghirano di Prata and came from Venice as a consequence of the places of worship’s closing during Napoleon’s reign.

IL PORDENONE³

– according to Vasari, G.A. De Sacchis was born in Pordenone in 1483/84. Angelo, his father, was a magister murarius from Corticelle, near Brescia. The models from Tolmezzo and from Veneto afterwards inspired his first works. During his stay in Rome, he came under the spell of Raffaello classicist idea and Michelangelo titanic view; these suggestions led to the “Passion Stories” (1520-22) of the Dome in Cremona, to the Frescos for the



Malchiostro Chapel in Treviso and for San Rocco Church in Venice (1528). From 1529 to 1532 he worked in S. Maria di Campagna

and around Piacenza. Once he returned to Venice, he became the antagonist of Titian. He worked also for the Doge’s Palace, the “San Francesco ai Frari” School and the “S.Maria degli Angeli” Church on Murano isle. He was host in Ferrara by Ercole II of Este and he died in 1539 when “he was overtaken by a bad heartache” while he was “doing something concerning perspective”.



SAN MARCO DOME’S TREASURE

– the Dome’s Treasure of Pordenone is one of the most important treasure among the Gothic goldsmith art documents here in Friuli; already in the Diplomatarium portusnanoese there are some quotations with a list of relics, that there were supposed to be taken away from “Francesco de li Richierij agli Hongari in Serravalle” in 1418. Together with others made maybe by workshops situated beyond the Alps, the most significant works are clearly of Venetian origin because of the particular situation of Pordenone, “insula imperiale” inside the Serenissima’s territories until 1508 and lively trading centre between the friulian Patria and the Dominante.

