Abstract

ABSTRACT  Hundreds of 17th- and 18th-century Neapolitan paintings have been generically attributed to the school of Luca Giordano, who had many pupils, whose names have become known to us thanks to the leading historiographical sources of Neapolitan art. The work of some of these artists, such as Franceschitto and Monsu Anselmo, is unknown, although there are some anonymous Giordano followers who can easily be identified by their style, among them the author of two versions of St James the Greater, one of which is kept in Casalnuovo di Napoli and the other in Lecce. In addition, there are other works that are heavily influenced by Giordano and signed by hitherto unknown artists. These include Lorenzo Ruggi, who painted the wonderful Immaculate adorning St Francis Church in Aversa. Recent documentary research has revealed some information on the painter. Another leading follower of Giordano’s is one “G. Fatteruso”, who completed the majestic Miracle of St Blaise at St Blaise Church in Mugnano di Napoli. Though there are obvious grounds for identifying this artist as Giuseppe Fattorusso, remembered as a pupil of Vaccaro and later of Beinaschi, comparisons with the latter’s documented works suggest that this is not the case. Finally, newly conducted analysis of poorer-quality paintings that are cautiously attributed to Giordano or his studio, has enabled more detailed investigation into the problem regarding copies of Giordano’s famous works. Examples of this are two depictions of The Blessing of Isaac, one sold in New York and another in Sant’Arpino (near Naples), both of which can only be regarded as copies of a lost Giordano composition.

Keywords

Keywords: Naples, Luca Giordano, Paolo de Matteis, Giuseppe Simonelli, Giuseppe Fattorusso