

Paragone Arte 149

C. Pasqualetti, *Pittori di confine. Nuove ricerche e scoperte sui trecentisti 'umbri' in Abruzzo*

The exploration of the Abruzzo region continues to reveal evidence of the local activity of painters usually defined as Umbrian, not for their origin but for their figurative culture, marked by the revolutionary innovations of the Lower Church of San Francesco in Assisi. The discovery in L'Aquila of murals attributable to the Maestro della Croce di Trevi and the French-inspired Maestro del Crocifisso d'argento makes it possible to establish an earlier date and context for the spread of an individual version of Giotto's language as found in Assisi. This characterised the entire course of fourteenth-century painting in L'Aquila, finding favour with both the Angevin court – through the Neapolitan activity of the painter Bartolomeo dall'Aquila – and the family of the Counts Mareri, the patrons of the Virgin and Child in Scurcola.

M.S. Bolzoni, *Federico Zuccaro all'Escorial: alcuni progetti inedita*

During his long career, Federico Zuccaro – an eclectic, well-travelled and famously intellectual artist who reformed the Accademia di San Luca in Rome – worked for some of the major European courts. Having completed two of his most celebrated painting projects (the murals in the dome of Florence Cathedral and the vault of the Pauline Chapel in the Vatican), he was summoned to the court of Spain, where he arrived in 1585, remaining until the Spring of 1589. Working for Philip II, Zuccaro was mainly active in the Basilica of the Escorial. Unpublished drawings presented here show the evolution of his paintings for the altars of the Reliquary Chapels and those intended for the High Altar, casting a clearer light on the somewhat complex interactions with his Spanish patrons.

G. Fossaluzza, *Antonio Arrigoni e Giambattista Pittoni: i disegni del capretto immolato*

The Death of Abel, an easel painting ascribed to Aureliano Milani when it recently passed through the art market in Vienna, is here attributed to the Venetian artist Antonio Arrigoni. This revision offers new elements for addressing the question of how to distinguish the latter's drawings from those of Giambattista Pittoni. In particular, this concerns the drawings in the so-called Salvotti Album, whose sheets are divided between the Drawings and Prints Cabinet of the Gallerie dell'Accademia in Venice and the Giuseppe Fiocco collection of the Fondazione Giorgio Cini.

What first needs to be understood as one separates these hands is that Pittoni was trained alongside Arrigoni, who was more experienced, a fact only recently revealed by scholarship. Further context is offered by considering their shared creative process, assuming that they both attended figure-drawing classes, probably during the 1720s.

M. Zurla, *Alcune precisazioni sulla 'Caccia di Meleagro' di Giovanni Bandini al Museo del Prado*

In 1593 Francesco Maria II Della Rovere sent to Spain “a bronze hunting scene made by a fine and diligent master” as a gift for the young heir to the throne, the future Philip III. The work in question can be identified as the small bronze group of the Hunt of Meleager now in the Prado Museum, executed by Giovanni Bandini for the Duke of Urbino in 1583-1584 and documented in the Spanish Royal Collections from 1621 onwards. The sculpture is an example of the political largesse adopted

by Francesco Maria II in order to guarantee Spanish support for himself and the survival of his Duchy; the work is also presented as an important illustration of Bandini's work in bronze.