

Paragone Arte 150-151

E. Ferretti, *Luca Pitti, Leon Battista Alberti e le terme fiorentine di Montici*

The author reviews the history of the rebuilding of the thermal baths at Santa Margherita a Montici (in the hills south-east of Florence), a forgotten episode of Renaissance architectural history. This is placed within the context of the cultural and social phenomenon of terme as it developed in the fifteenth century. Archival sources regarding the reconstruction of the thermal structure in 1449-1450 are collated with documents assembled by eighteenth-century authors such as Domenico Maria Manni and Giovanni Targioni Tozzetti. Documentary research and the consequent clarification of the chronology of the project, which was supported by the Republic of Florence, reveal the key role played by Luca Pitti, and suggest the possible intervention of Leon Battista Alberti.

A. Serrani, *Ancora su Lorenzo Costa, Bernardino Orsi e le 'Storie degli Argonauti'*

A recent article has suggested that Bernardino Orsi da Collecchio was the author of six small-scale panels, surviving elements of a cycle dedicated to the Stories of the Argonauts; these were originally set into a pair of bridal cassoni and are now housed in various public and private collections. It is proposed here that the execution of the cassone decoration was divided between two painters: Orsi can be accepted as one of them, while the other attribution confirms Roberto Longhi's belief in the authorship of Lorenzo Costa during his youthful phase in Bologna. Defining Orsi's participation in this cassone commission provides an opportunity to reconsider other works recently ascribed to him by scholars, and to clarify his role in the multi-faceted Bolognese artistic milieu of the end of the fifteenth century.

M. Minardi, *Il 'Compianto' Meniconi di Giannicola di Paolo e l'abbazia di San Pietro a Perugia*

An unpublished Lamentation, hitherto known only through local art history in Perugia, is a significant addition to the oeuvre of Giannicola di Paolo; the work dates from soon after 1510, when the artist's style, which had developed in the wake of Pietro Perugino, now evolved through the influence of Raphael. The painting was in the Meniconi collection in Perugia since at least the beginning of the nineteenth century, as documented by inventories published here for the first time. Bearing in mind certain aspects of Giannicola's patronage and the specific iconography, which includes saints associated with the reformed congregation of Saint Justina of Padua, it is plausible that the painting was originally made for the Benedictine Abbey of San Pietro in Perugia.

C. Monbeig Goguel-B. Brejon de Lavergnée, *Jacopo da Empoli et la nature morte. Un nouveau dessin, un tableau retrouvé*

Between 1621 and 1626 Jacopo da Empoli painted a series of still lifes set in pantries, none of which contains figures. A drawing in the Bibliothèque Nationale in Paris, unique of its kind, shows the artist's study dal naturale of the birds and fowl seen hanging in his paintings. The sheet also represents a young woman holding a kitchen utensil; she reappears in a still life scene recently discovered in the French chateau of Villandry, which could be the Poultrywoman once inventoried in the Capponi collection.

T. Borgogelli, *Un nuovo dipinto e un nuovo soggetto per Adam de Coste*

Sought after and celebrated by his contemporaries, Adam de Coster is now – after Honthorst – one of the most appreciated painters of naturalist nocturnes. The work published here is not only unknown but new to his iconographical repertoire: an Incredulity of Saint Thomas, recorded in the Palazzo Donà delle Rose in Venice. This provides further evidence of the high quality of the Flemish painter's skill, and raises the possibility of an ever more plausible, albeit undocumented, Italian sojourn.

S. Causa, *Un apice maturo di Pacecco de Rosa e le origini del purismo a Napoli*

This brief article proposes that the Neapolitan painter Pacecco De Rosa (1607–1656) was the author of a Stoning of Saint Stephen formerly (and significantly) attributed to Domenichino. A study of the privately-owned canvas allows for a review of the still relatively little-known phenomenon of Southern Italian culture usually referred to as purismo, associated especially with the 1640s. As regards both style and culture, purismo napoletano was triggered above all by the arrival in Naples of Domenichino and by the reintroduction of the language of Raphael in the decoration of the Cappella del Tesoro in San Gennaro. Among the local masters who promptly responded to Domenichino's grand rhetoric was Massimo Stanzione, and the artist who proved himself to be his insightful associate in the period around 1650 – Pacecco himself.

A. Marras, *Per Giovanni Battista Lenardi pittore: la pala 'perduta' per la chiesa di San Nicola dei Lorenesi e alcune novità*

Ascribed to Nicolas de Bar (1632-1695) by his biographer Nicola Pio as well as by Fioravante Martinelli, the high altarpiece of the Roman church of San Nicola dei Lorenesi is attributed instead to Giovanni Battista Lenardi – better known as a draughtsman, and as the finest pupil of Lazzaro Baldi (1624-1703).

Notwithstanding the lack of documentation, the article seeks to confirm this little-known attribution through a series of stylistic comparisons with other works by Lenardi, including the altarpiece for San Giuseppe dei Falegnami in Rome, those painted for the Fatebenefratelli, and a drawing in Düsseldorf. Further evidence of the artist's authorship lies in the fact that the canvas in question was used as a model for the mosaic altarpiece made by Fabio Cristofari for Saint Peter's Basilica.

E. Ferretti-M. Di Salvo, *I bagni di Santa Margherita a Montici: documenti inediti e osservazioni su un disegno di Leon Battista Alberti*

The first part of the article, by Emanuela Ferretti, presents unpublished documents relating to the rebuilding of the thermal baths at Santa Margherita a Montici (1449-1450), with a transcription of manuscripts revised by Gabriella Battista. This material, housed in the Florence Cathedral Archives (Archivio dell'Opera di Santa Maria del Fiore), reveals the names of the protagonists, the various phases of the building project and the type of work carried out. These sources also make it possible to identify the different roles of the professional individuals involved in the building, their names and the identity of the provveditore (administrative supervisor) of the structure, a central figure in Florentine construction practice during the Renaissance. The second part of the article, by Marco Di Salvo, reexamines the celebrated drawing of a thermal bath now unanimously accepted

as by Leon Battista Alberti. The measurements of this drawing are studied with the aim of establishing a more accurate sense of the building, investigating and reflecting on its scale.